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## BAYREUTH SPORTS SOME NEW SCENERY

Tristan, With a Newcomer, Not Altogether Happy—Parsifal, Under Muck, Magnificent—The Ring Well Begun

BAYREUTH.—Whatever may be said against the Bayreuth Festival, it remains a tremendous popular success. Pilgrims flock here just as in the old days and the performances this week have been crowded in spite of high prices, Germany today being one of the dearest of European countries. Among the visitors are a good many English and a great number of Americans.

My first Bayreuth Festival in fifteen years, the performance of Tristan and Isolde (the opening opera) almost made it my last. But before pointing to its shortcomings let me say that things have gone much better since then, and if the rest of The Ring equals last night's Rhinegold it will be a memorable Ring indeed.

What does Bayreuth today reward us with, for all the trouble of the long journey? Not the best Wagnerian singers—or rather, only some of the best, alongside some mediocrities. And not an ideal stage presentation for some of the scenery (as in Parsifal, Act III, Scene I) is almost grotesquely old-fashioned, and some of the new scenery (as in the second act of Parsifal), does not speak for the best that modern scenic art can do.

But the Bayreuth theater remains matchless. Outside, it is an ugly building, but the interior is properly stately, and (thanks, probably to the amount of wood in its construction) the orchestra sounds there as nowhere else. The glory of the performance is the orchestra, and the playing this week sets a standard by which all festival pilgrims will judge—and probably condemn—most other Wagner performances. Such solidity and suavity in the brass! Only the woodwind sometimes lends itself to criticism.

### AN UNLUCKY TRISTAN

Tristan had not been sung at Bayreuth since 1906. We were unlucky in that the Norwegian tenor, Gunnar Graarud, fell out at the last moment, and a youngster, Gotthelf Pistor, took his place. But, even apart from this, the cast was not what it should have been. There was, in my opinion, one and one only first-class singer, and that was the Kurwenal, Eduard Habich, of Berlin and London fame.

Isolde was Emmy Krüger, whose stately appearance and big voice would probably make her a good Guttrune, but she completely missed Isolde's demoniac moods. Yellow hair is incompatible with the Irish princess' tragedy and Miss Krüger's hair was of the most sane, and solid and Scandinavian yellow. Her singing missed a steady line and while she got a good tone on big vowels her voice dropped into insignificance on smaller words.

Pistor is a slight and youthful man, who made for a good impression in Parsifal, but he was altogether too immature a singer for Tristan. He has a real voice, and, if he does not know much about vocal art, he is usually agreeable enough as far as he goes, although an amateurish attempt to sing mezza voce in the second act led him into a terrible muddle, from which Isolde mercifully saved him.

Alexander Kipnis as King Mark was disappointing, and as for the Brangäne, Anny Helm, her singing was an incessant wobble, while the sailor, Kaspar Koch, forced and sang out of tune.

### SOME NEW SCENERY

The scenery, by Kurt Söhnlein, was new. The second and third acts, austere and not unduly experimental, were a success, but the absurd muslin drapings of Isolde's cabin in the first act proved Bavaria's immense distance from the sea.

A good point in Siegfried Wagner's production was the fight at the end of the third act, which had more than the usual effect. But in Act I the sailors behaved, as usual, like waxworks, and there was utter inverisimilitude during the scene between Tristan and Brangäne, with Isolde standing close at hand all the while.

The conductor was Karl Elmendorff, who seemed to be a good, useful sort, though not particularly exciting. Unless the singular use of a trumpet for the oboe solo in the third act can be regarded as a sign of unusual talent.

### A NOBLE PARSIFAL

Parsifal takes on a special dignity and spaciousness at Bayreuth. Karl Muck conducted, and he was to be thanked for much of the beauty of a noble performance, a performance that made the Bayreuth excursion worth while. Incidentally the magnificent concert master is Anton Wittek, for many years concert master of the Boston Symphony Orchestra. The performance also boasted a superb Gurnemanz, Inar Andresen, the Swedish bass from the Dresden Opera—surely one of the very best. No other has ever satisfied my ear so fully. His singing was all music. He was dead on the note. There was none of the spitting and spluttering on consonants that we get from most German basses (the Klingsor here, Franz Egenieff, was an example of that). With such an orchestra and such a Gurnemanz and a Parsifal who looked youthful and simple and fairly unaffected, there was a good deal to be said for this performance.

The Amfortas, too (Karl Hammes) sang well. In act II Barbara Kemp was a singularly sedate Kundry—strangely lacking in seductiveness. The Flower Maidens were bent

on showing us what good singers they were individually, and gave us nothing of an ensemble. And the new setting of the garden was a failure. It had no strength of design or color, but was merely insignificant. In the Grail scenes the mistake was made of turning on the miraculous light suddenly. It was no more impressive or mysterious than the switching on of electric light. The procession of choristers included wee children. What are infants of five doing in that odd, monastic community?

In the last act the ugly old 1883 scenery was a worry to the eye (Siegfried Wagner took the trouble of announcing



PAUL HINDEMITH,

one of Europe's most popular composers and violinists, whose ten minute opera, *There and Back (Hin und Zurück)* had by far the greatest success of the five works by distinguished composers selected by the Donaueschingen Chamber Music Festival for performance at Baden-Baden. At the International Festival of Contemporary Music in Frankfurt, he took part in the concerts as a member of the Amar-Hindemith Quartet.

that this was positively its last appearance), but the music was a feast.

### THE RING

The Ring began well. The conductor was Franz von Hösslin, who seems to be an uncommonly good man. Everything was good in the orchestral playing of Rhinegold, and what with a superb Alberich (Eduard Habich) and an excellent Loge (Fritz Wolff) the third scene went with something of the force of inspiration.

The Rhinemaidens sang well and there was a really extraordinary cast of men. Is there a better living Wotan than Friedrich Schorr? He will probably come to a premature end because he cannot altogether refrain from shouting. But for the most part he sings with noble, musical quality. Another excellent performance was Carl Braun's Fasolt. Braun has exactly the voice for Fasolt, huge and resonant, and a trifle rough. I cannot imagine the part better sung. The

(Continued on page 20)

### Well-Known German Conductor Insane

CREFFELD.—Rudolf Siegel, general musical director of this city and a prominent German conductor who has also had success as composer of Herr Dandolo and other operas, has been interned in a sanatorium. He suffered a nervous collapse, said to be due to overwork, on the occasion of the recent Tonkünstler Festival at Creffeld, which he conducted. His condition has since become worse and it has now be-

come necessary to bring him back to Germany from France, where he meant to spend the summer. His condition is said not to be hopeless. M. R.

## MANY NOVELTIES OFFERED AT THE STADIUM CONCERTS

New Yorkers Hear a Number of Symphonic Works for First Time—Conductor Stock Shows His Master Hand at Transcribing—United Singers of New York Give Program—Skilton's Suite Beautifully Done—American Negro Suite Also Pleases

The feature number at the July 29 concert was the initial Stadium presentation of a musical novelty by an American composer, Charles Sanford Skilton's suite, *Primeval*. Prof. Skilton is dean of the School of Fine Arts at the University of Kansas, which is situated near Haskell Institute, a government school for Indians, and his composition is based upon the authentic Indian tribal melodies which he acquired from its students. The *Primeval* suite has for its inspiration themes from the Winnebago, Oregon and Sioux Indians. It is intended to depict the Indian's reaction to death, war, worship, mystery, love, and the other experiences of life, and, according to the composer, it has been written as the Indians would have liked to have had it written, not adapted to the symphonic scheme of the white man. The first excerpt, *Sunrise Song*, is a morning worship song used at sunrise by the Winnebago Indians in the spring. *Gambling Song* is from the Pacific Coast, a ceremonial of the Oregon Indians along the Rogue River. Before the coming of the white man, gambling was an innocent sport among the Indians and contestants prepared for it as for a great athletic event. The gambling song was chanted by both tribes standing around the players. "The continuous tremolo figure in the music is intended to portray the mood of excitement attending the contest, with its alternations of light and shade," so the program notes tell us. The flute serenade, the third selection in the suite, employs a Sioux melody of a type used by the Indian in courtship, and it "is played on a large wooden flute about two feet long, blown from the end like a clarinet." *Moccasin Game* has for its foundation another Winnebago theme. The spectators of the game sing the melody with continuous drum accompaniment. The program notes again gave us some interesting information in the following: "This number employs the largest orchestra used in the suite—even sleigh-bells, which the Indians sew on to their clothing for certain dances. The two numbers which use the Indian drum use it continuously from beginning to end, as is the Indian custom, instead of intermittently, which might seem possibly a more artistic method." In this number there is a considerable use of the whole-tone scale.

Other numbers on the program included Bizet's *La Patrie* overture, Chausson's symphony in B flat major, op. 20, and Wagner's *Bacchanale* and *Finale* of the overture to *Tannhäuser*. The Liszt *Liebstraum* and the Blue Danube waltzes of Strauss were the encores.

### JULY 30

The piece de resistance at the Saturday concert, July 30, conducted by Stock, was the Beethoven symphony No. 8. Stock is a man of mental force which dominates at all times and this fact is demonstrated with little or no physical effort. His climaxes were finely brought out and he made use of the many opportunities for contrast which abound in this, one of Beethoven's most characteristic productions. The suite No. 3 of Bach, the Holst number from the *Planets*, and Rimsky-Korsakoff's *Caprice Espagnol* were grouped around the symphony, attesting to the excellent way Mr. Stock has of arranging programs. The last named was given an especially brilliant interpretation.

### JULY 31

The Stadium concert on Sunday evening, July 31, opened with the overture to the *Bartered Bride* by Smetana, followed by the well-known and well-loved *New World* Symphony by Dvorak, of which the largo, built upon a theme to the words, "Goin' home, goin' home, I am just agoin' home," is so familiar. The suite, *Ruses d'Amour*, by Glazounoff, proved such a favorite that the last Love Scene was repeated. The final number on the program was Tchaikowsky's *March Slav*.

### AUGUST 1

The afternoon's downpour on August 1 did not affect the enthusiasm of New Yorkers' love for the Stadium concerts. So in the midst of little pools, Frederick Stock had an audience that praised his rendition of a program exquisitely played. The program figured the American Negro Suite of Thorne Wald Otterstrom. The Danish composer has lived for many years in Chicago and the thematic material of the work was obtained from seven Negro spirituals. These are presented intact with a comparatively simple harmonic treatment, which of course gives the work its definite character. The suite has a generous abundance of mood and imagination and, needless to state, individual humor. The flavor is not entirely negroid which affords a degree of variety that

(Continued on page 11)



## MOUSSORGSKY RENAISSANCE BRINGS SOROTSCINTZI FAIR TO STUTTGART

STUTTGART.—Is Germany on the eve of another organized "renaissance"—the Moussorgsky renaissance? We have had so many more or less ephemeral renaissances since Göttingen started the trouble with the rejuvenation of Handel, that nothing can surprise us now. A Handel renaissance achieved by a revival of choreographic art (which left the puzzled question as to what dancing had to do with the case of oratorio); a Verdi renaissance started by means of a new, and questionable, libretto for *La forza del destino*; then a Johann Strauss renaissance effected by interpolations and re-orchestration; and now the time seems to have come for Moussorgsky!

The quality common to all of these revival movements is the fact that the galvanizing back into life is invariably attempted by the same recipe, namely that all these arrangers and unearthers seem more anxious to season the music as far as possible with their own ingredients than to let the master and his work speak for themselves. 'Tis not much different with the Moussorgsky revival. Poor Moussorgsky, first of expressionists, erratic genius and undisciplined man, has long been the stamping ground for reforming "friends." Old Rimsky-Korsakoff left hardly a stone unturned in his Boris in an endeavor to bring it as close as possible to opera in the conventional and well-tried form. Just what kind friends have done for Kovantschina (which Dresden recently unearthed) I do not know; but I have heard The Sorotschintzi Fair at Stuttgart, and I know that in this case, too, the arranger—Nicolas Tcherepnine—has done thorough work.

### TCHERPINE'S ARRANGEMENT

The opera remained unfinished when Moussorgsky died, in 1881. For six years he had worked on it, with the interruptions prescribed by his irrational mode of life and creation; but his particular love went to this opera which was to have been his homage to Gogol (one of whose novels furnished the plot) and to Petrov, the then famous basso and friend of the composer who had created the part of Warlaam in the memorable 1874 premiere of Boris.

However, Petrov died long before the completion of the opera, and the work itself remained a torso. Only portions of the piece were published during Moussorgsky's lifetime; the fragment which he left was not published until 1904 and the first performance, which filled the gaps with spoken dialogue, was given only in 1911. César Cui's arrangement was played, with small success, at St. Petersburg in 1917. Germany now gets its first idea of the opera in Tcherepnine's version, which is more than a mere arrangement. He has completed the music by adding melodies from other Moussorgsky pieces, and the scoring is entirely his work.

It cannot be said that Tcherepnine has done his task with complete success—it would probably take a second Moussorgsky for that. But altogether Tcherepnine's arrangement of the opera is probably the best in existence, and most likely the best that could be achieved.

The weak point of Sorotschintzi Fair is the book, which is entirely too epic, too lacking in dramatic tension and events, and too broad in proportions; besides this, the scoring is often dull and its weaknesses can best be gauged by a comparison with the prelude to act three which is entirely Moussorgsky's own and none other than the well-known symphonic piece, *A Night on the Bald Mountain*. This strong, vital piece of music, though somewhat out of place amid the chiefly humorous atmosphere of the opera, is powerful and gripping to the extreme, even in those surroundings.

Indeed, where Moussorgsky himself is allowed to speak in the opera the effect is often marvellous. There are two love duets which are lyric gems, a folk song of the belligerent, buxom mother in act two that is delightful; a Hopak in the third act that is charming; and, in the first act, a duet of the two drunkard peasants that is Moussorgsky at his best, and conjures up memories of Boris Godounoff.

Unfortunately the principal scene in act two, the ballad of the devil and the red jacket, around which the whole plot hinges, is not by Moussorgsky at all. Tcherepnine has composed it, with one ear on Russian peasant music and with one all-too-receptive auricle toward Richard Wagner and that talkative father of operatic story-tellers, Gurnemann.

### DELIGHTFUL PRODUCTION

A delight was the production which the Stuttgart Opera gave to this piece. Hildegard Ranczak, the Czech-American soprano, was a feast to eye and ear—there is perhaps no voice on the German stage today which rivals hers for sensuous charm and opulence. Carl Leonhardt presided at the desk with the enthusiasm that always distinguishes this erudite and cultured musician. The amusing stage settings were a perfect joy, likewise the costumes, which Felix Czossek had devised in collaboration with Otto Erhardt, the stage manager. Erhardt also provided a wealth

of humorous details and retained throughout the desired mood of a merry marionette play.

The production was the occasion of Erhardt's farewell prior to his departure for Dresden, where he will fill the place that he has held in Stuttgart for seven years. So spirited a performance as this is rarely found on the German stage; it did credit to Leonhardt, to Erhardt, and to the artistic chief of the Stuttgart Opera, Albert Kehm.

PAUL BECHERT

### MUSIC IN MILAN

MILAN.—A benefit performance to establish a fund to aid unemployed lyric artists was given at the Teatro Dal Verme on July 12. The opera was *Tosca* with Beniamino Gigli in the role of Cavaradossi. This immense theater was filled to capacity and the audience received the tenor with abundant enthusiasm. Of the assisting cast the only one worthy of mention was Leone Paci, who gave a good interpretation of Scarpia and vocally was adequate. Many musical notables were present, among whom were Giulio Gatti-Casazza, impresario of the Metropolitan Opera Company of New York, and his private secretary, Sig. Villa; Giuseppe Bomboschek; Bruno Zirato; Madeline Keltie, American soprano, and her mother; Olga Carara; Astolfo Pescia; Aroldo Lindi, American tenor; Muriella Bellini Bixton, American soprano; Renato Bellini; Elenita Montez, American soprano; Katherine Rossa, American soprano; Angelo Minghetti, tenor, formerly with the Chicago Opera, and his wife, and many others. The receipts reached the large sum of 86,000 Lire (about \$4,200). 50,000 Lire (\$2,800) will be devoted to the fund, one of the largest amounts ever known to have been netted for a performance of this kind.

The annual season of open air opera at the famous arena of Verona, opened its season, July 19, under the new management of Giovanni Zanatello, celebrated tenor, formerly of the Boston Opera. He has taken over the management for five years, and is ably assisted by his private secretary, Ottone Rovato. The opening opera was Spontini's *La Vestale*. Although not well known in Italy its success was colossal, the public wildly applauding throughout. The first act was gorgeous with its masses, coloring, etc., there being about 2,000 people on the stage and forming a great spectacle. The second act was also beautiful and most impressive. Tullio Verona was the tenor; Amerighi Rutili, dramatic soprano; Miss Zawaska, lyric soprano; Inghilleri, baritone, and Antonio Righetti, bass. The chorus master was Ferruccio Cusinati, and he deserves a special word of praise. Sandra Ratti, sixteen years old, was the prima ballerina, the youngest on the stage. Maestro Antonio Guarnieri is the musical director, and the great success of the performance is due to his marvelous ability and force; he is a musical genius.

### ITALIAN-AMERICAN BARITONE GAETANO VIVIANI, TRIUMPHS IN FLORENCE

At the Politeama Fiorentino, in an important benefit concert given by the tenor, Beniamino Gigli, Viviani made a real sensation in the Prologue of *Pagliacci* and *Largo* al

Factotum from Barber of Seville. This young baritone is meeting with striking success wherever he is heard; he has sung in most all the most important theaters of Italy and has only recently returned here from a long tour through South America, where he won many triumphs with his beautiful voice and impressive personality. He was engaged to sing the role of Amonasro in *Aida*, at the Arena of Verona under the Zanatello regime, on July 26.

Giulio Gatti-Casazza and his staff have been very busy hearing auditions at the Teatro Lirico. On July 11, French artists were heard; July 12, Italian artists, and July 25 German artists. As yet no announcements have been made as to who the lucky ones were.

ANTONIO BASSI.

### Lindbergh's Famous Flight Set to Music

Under the title of "We," James Philip Dunn has composed a tone poem commemorating Col. Charles A. Lindbergh's flight to Paris. The work has been accepted by Willem Van Hoogstraten for performance at the Lewisohn Stadium on August 27.

The composition, which is of approximately ten minutes' duration, is scored for full orchestra, augmented by a fire-engine siren, tom-tom and a wooden rattle.

In describing the piece Mr. Dunn says: "It is not so much a description of the airplane, its tuning up, take-off, and the solitary flight across the ocean, as it is a tonal utterance of the indomitable courage, perseverance and will-power of Colonel Lindbergh."

The famous flyer will be invited to be present at the initial presentation of "We."

### Music in the Backwoods

OLMÜTZ (CZECHOSLOVAKIA).—The great musical sensation of the past season in this small Czech city was the summer visit of the Czech Philharmonic Orchestra from Prague under Vaclav Talich, its conductor. Talich, however, found an opportunity to function not only as conductor but as an orator as well. During Dvorak's New World Symphony, the audience, apparently little accustomed to concert habits, conducted its conversation so freely and loudly that Talich, interrupting the performance, improvised a short educational speech which ran as follows: "This is no melodrama, but a symphony, and during symphonies it is not permitted to speak, much less to tell stories." The oration had the desired effect.

P. R.

### New Accompanist for Szigeti

Ignace Strassfogel, eighteen-year-old winner of the Mendelssohn State Prize at the Berlin Hochschule, has been engaged by Joseph Szigeti as his regular accompanist, and, as such, will make his first bow to an American audience next season. Strassfogel is a pupil of Leonid Kreutzer and Franz Schreker, German composer and head of the Hochschule.

### Conal O'C. Quirke Sails

Conal O'C. Quirke has just concluded the busiest summer season of his career in New York and has sailed for Europe. He will reopen his studio for his fall season on September 18.

## SCOTTISH FESTIVAL IN CANADIAN PACIFIC ROCKIES

BANFF, ALBERTA.—With a hundred medals of gold, silver and bronze offered for supremacy in singing, dancing, games and piping, the Scottish communities in the Canadian West are looking forward with keen interest to the Highland Gathering and Scottish Music Festival which is being organized for the first week in September at Banff, and to which the Prince of Wales has given his patronage. Although there have been highly successful Scottish games held in various parts of Canada, these have been mostly of local interest and lasting a single day, but the Banff gathering is planned to last three days and will have a national character. Each of the seventeen Highland regiments in Canada has been authorized to send a pipe to compete for the trophy for regimental piping offered by E. W. Beatty, president of the Canadian Pacific Railway. The rules for this competition have been drawn up by Colonel Alexander Fraser of Toronto, the leading authority on pipe music on this continent.

Many of the finest exponents of Highland dances in Western Canada have intimated their intention of taking part, and the tourist capital of the Canadian Pacific Rockies will be ablaze with tartans. Tossing the caber, putting the shot, throwing the hammer, and all the games in which brawny Highlanders are expert, will of course be conducted.

Supplementing these features will be a series of concerts in the great ballroom of the Banff Springs Hotel for which several of the best known Scottish singers have been en-

gaged. J. Campbell McInnes, celebrated for his singing of Border and Highland ballads, will be there with Mme. Jeanne Dusseau, who, under her maiden name of Ruth Thom, attracted the attention of Mary Garden by her beautiful interpretation of the old Scotch songs. Davidson Thompson, a baritone of Winnipeg, who has sung with the Minneapolis Symphony, and Ruth Mathewson, contralto, of the same city, will also sing. The Gaelic singers will be represented by Norman Cameron, tenor, and by a group of folk singers from the Hebrides who have recently come to make their home in Canada.

The program of Scottish music has been drawn up in historical sequence, commencing with old ballads of the fourteenth and fifteenth centuries, followed by groups of the periods of Mary Queen of Scots, the Stuarts and the Jacobites, followed by selections from the songs of Burns, Sir Walter Scott, Lady Nairne and Christopher North. The Hebridean music recently made popular by Marjorie Kennedy Fraser will also be featured.

In addition to these Scottish elements of games and music, another Highland feature will be introduced, namely, folksongs and dances of the Highland tribes of Indians whose hunting grounds were from time immemorial in the neighboring Canadian Pacific Rockies. These Indians will be gathered in a picturesque encampment, and with their tepees and variegated costumes will add a note of color to the gathering which will make the affair unique. E. H. E.



"MOUSSORGSKY RENAISSANCE" IN GERMANY

The Stuttgart Opera's fine production of *The Sorotschintzi Fair*. (Left) The "ghost scene" from Act 2. (Right) The love duet in Act 3; at the left is Hildegard Ranczak, the Stuttgart Opera's lyric soprano, who was raised in Pittsburgh.



## VIENNA STAATSOPER ANNOUNCES NOVELTIES BY KORNGOLD, ALFANO AND STRAVINSKY

*Oedipus Rex, a Latin Oratorio*

VIENNA.—Director Schalk has issued his program for the coming season, which is this time particularly long and attractive. The novelties are Erich Korngold's latest, *The Miracle of Heliane*; Madonna Imperia by Franco Alfano which will also be heard at the Metropolitan; Marouf by Rabaud which Schalk heard and accepted while conducting at the Paris Opera recently, and *Oedipus Rex*, Stravinsky's new "oratorio opera," whose text, by the way, is in Latin. Other possibilities are Ravel's *L'Enfant et les sortilèges* and Verdi's *Don Carlos*.

A considerable number of new singers have been engaged or are at present being negotiated with: Frida Leider, the Berlin Wagnerian soprano; Margit Angerer, the Viennese society lady who created almost a sensation as a guest singer last season; Maisy Brauner, a young American coloratura; Adele Kern, soubrette from the Frankfurt Opera; Gabriele Relle, Hungarian soprano from the Budapest Royal Opera; the young tenor Kupinger, from Wiesbaden; a young Norwegian tenor named Helge Roswaenge who had a big success as guest here; Erich Wildhagen, from Munich, and Werner Jansen from Berlin, both lyric baritones.

Maria Gerhardt, coloratura, has been re-engaged, and both she and Maria Németh are announcing, somewhat vaguely their forthcoming tours of America, next fall. A number of prominent singers have left the Staatsoper at the end of this season, among them Berta Kiurina, who goes to Berlin, and Lucy Weidt, Wagnerian soprano who sang at the Metropolitan about fifteen years ago and who has been a member of the Vienna Opera for twenty-five years.

### SINGING VS. STATISTICS

Maria Németh is also on the list of those who may leave Vienna shortly, following the brilliant success of her recent Berlin guest performances. The Hungarian singer's particular grudge, however, is the fact that her apartment, situated in the ex-Imperial Castle, cannot be enlarged because the surrounding apartments are occupied by the Government's Statistical Bureau. Mme. Németh claims that her contract calls for one room more than she has, and the Statistical Bureau is not willing to yield. Thus Vienna may lose an important singer for strange reasons which throw a light on post-war conditions in Central Europe. P.

## FOREIGN NEWS IN BRIEF

### A NEW MASS AT SALZBURG

SALZBURG.—Josef Reiter, the sixty-five year old Austrian composer, whose opera, *Der Bundschuh*, attracted attention when Gustav Mahler produced it at the Vienna Opera, has come out with a new work, a German Easter Mass, which had its first performance anywhere at Salzburg and was very well received. B.

### WEIMAR HEARS TWO NEW OPERAS

WEIMAR.—The last portion of the season brought two interesting operatic premieres. The first was *Rosanna*, by Rudolf Peterka, an Austrian composer living in Germany, after a book by Curt Münzer; the opera, a one act "thriller," duplicated the success of its Stuttgart premiere. The last novelty of the season was the first production anywhere of *Bianca*, a one-act opera by Hermann Wunsch, a work more effective in the clever, soloistic treatment of the orchestra than for strong invention. Previously Gustav Mraczek's *Dürer* opera, *Madonna am Wiesenzaun*, had been well received here. R. P.

### KUNZ-OLTEN SUCCEEDS DENZLER IN SINGING SOCIETY

ZÜRICH.—The Zürich Lehrergesangsverein has elected Ernst Kunz-Olten as conductor in the place of Robert Denzler, who has gone to the Municipal Opera in Berlin. J. K.

### NEW JURY FOR I.S.C.M.

LONDON.—The new jury for the International Society for Contemporary Music consists of Dr. Volkmar Andreae (Swiss) Alban Berg (Austrian), Alfredo Casella (Italian), Philipp Jarnach (Spanish, but representing Germany), and Karel Jirak (Czech.). The 1928 festival takes place in Siena, Italy, in September. M. S.

### AUTUMN PLANS OF THE B.N.O.C.

LONDON.—The British National Opera Company is now making plans for its autumn tour which will commence on September 19 in Newcastle. So far the schedule includes appearances in Aberdeen and Dundee (for the time), Glasgow, Edinburgh, Leeds, Birmingham and probably another three weeks season at Golders Green, London. Massenet's *Manon* will be added to the repertory. M. S.

### CONDUCTORS FOR LONDON'S "NATIONAL" SYMPHONY CONCERTS

LONDON.—The National Symphony Concerts, organized by the British Broadcasting Corporation, will divide the twenty concerts (twelve at the Queen's Hall and eight at the People's Palace) among six conductors, namely Albert Coates, Sir Edward Elgar, Sir Hamilton Harty, Percy Pitt, Sir Landon Ronald and Sir Henry Wood. M. S.

### NEW PRODUCTION OF "THE BARBER"

LONDON.—The week's run of *The Barber* of Seville under the direction of John Barbirolli, conductor of the Chelvi Chamber Orchestra, had a most successful opening night. The singers, members of the British National Opera Company, covered themselves with glory and the audience was commensurately enthusiastic. M. S.

### ICELAND SUPPORTS COMPOSERS

LONDON.—Jon Leifs, the Icelandic composer, has been voted a stipend by the Icelandic Parliament. M. S.

### BERLIN STAATSOPER THE MOST MODERN

BERLIN.—When the State Opera House, in Unter den Linden, reopens its doors on January 15, it will be the most modern theater in the world. With its flies forty meters high and its seven stages that not only revolve from left to right but also rise and sink, operas like *Don Giovanni* and *Oberon* should no longer present difficulties.

But more than the stage has been renovated. An entirely new heating and ventilating apparatus is being installed and the old furnace rooms are being turned into a great tea room. Only the auditorium is being left untouched. According to the dictum of a government official, the historical value of its architecture is such that altering it would border on vandalism. So the old seats, desirable and undesirable, will remain. T.

### REPERTORY OF THE LENINGRAD OPERA

BERLIN.—The repertory of the Leningrad State Academy Opera for the coming season will include a number of novelties, among them *The Player*, by Prokofiev (world premiere), Jonny Spielt Auf, by Krenek, Boris Godounoff (in the original version), and a newly studied performance of *Eugen Onegin*. *Götterdämmerung* will also be added. T.

### VIENNA PHILHARMONIC'S EVENTFUL TOUR

VIENNA.—The Vienna Philharmonic Orchestra has returned from its tour, so rich in adventures, through Germany. Much surprise was caused by the fact that the famous Viennese orchestra was on this tour led not by its conductor of many years, Weingartner, nor by Franz

Schalk, Bruno Walter or Furtwängler, who will divide between themselves next season's concerts. The leaders of the tour were Erich Kleiber and Clemens Krauss, both Viennese conductors permanently stationed in Germany. The financial result is said to have been disappointing, and at Stuttgart the receipts were so small that the concert was in danger of being broken off in the middle of the program, the local manager refusing to pay the fee. P. R.

MAGNIFICENT BENEFIT CONCERTS IN THE PINCIO GARDENS. ROME.—Mascagni's three recent open-air concerts for the benefit of poor children took place on the magnificent terrace of the famous Pincio Gardens, beautifully illuminated for the occasion. There were over 2000 mixed voices and an orchestra of two hundred. The concerts were a phenomenal success both financially and artistically. D. P.

### WORLD PREMIERE IN BAKU

BERLIN.—Reinhold Glière's opera, *Schach-Senem*, has had a very successful first performance in Baku. The work contains many Turkish folk melodies. T.

### THE END OF THE GROSUVESEU CASE

VIENNA.—The acquittal of Nelly Grosuvescu who was tried on a charge of shooting her husband, Trajan Grosuvescu, Rumanian tenor star of the Vienna Staatsoper, in a fit of jealousy has created a sensation and caused many protests, among them one from the personnel of the Vienna Staatsoper. P. B.

### OPERA COMIQUE FOR AMERICA?

PARIS.—It is rumored that the Paris Opéra Comique will visit the United States next season with a repertory of its most successful productions. S. J.

### ZANDONAI'S NEW OPERA

ROME.—Riccardo Zandonai has finished his new opera, *Giuliano l'Ospitaliere*, a work in two acts with a prologue and an epilogue. It will be produced next winter at the San Carlo in Naples, under the direction of the composer. P.

### THE FATE OF A NATIONAL HERO.

PRAGUE.—The Czech National Opera of this city has recently given the 1000th performance of Frederick Smetana's opera, *The Bartered Bride*, since its premiere there, in 1866. It is estimated that Smetana's operas constitute sixty per cent. of the Czech National Opera's repertory. In the light of such figures it is rather strange to learn that Smetana's heirs, who are almost penniless, have been for years vainly fighting for the release of the composer's manuscripts, letters and possessions which were seized, as "national property" by the Czech government some years ago. Smetana's heirs are thus unable to sell even a portion of their inheritance for which they are said to have received a large offer from America. R. P.

### THE EUROPEAN OPERA FACTORY

VIENNA.—Two new ballets have been completed by Wilhelm Grosz, of Vienna, named *The Nutcracker*, and *Baby in the Bar*, the latter to be produced at Hannover, the former probably at Breslau. Max Brand, a young Viennese composer and pupil of Franz Schreker, has had notable success with his first ballet, *Tragödie*, at Stuttgart and Duisburg.

Siegfried Wagner has again finished a romantic and romantically entitled opera, *The Holy Linden Tree*. Egon Wellesz has for next season his first comic opera, entitled *Scherz, List und Rache*, after the one-act play of Goethe of that name; Stuttgart will probably have the first production of it. Leipzig has accepted E. N. von Reznicek's newest opera, *Satula*.

Pablo Casals has completed his first opera, in three acts and as yet unnamed, which will be heard in Berlin, whereas



"BRUSHING UP."

Felix Weingartner resting at Bad Nauheim prior to starting his International School for Conducting at the Conservatory of Bale, Switzerland, of which he is now director.

Vienna will have the "first European Jazz Opera," entitled *Galeere*; it is by Marco Frank, a member of the Volksoper orchestra who has previously been heard with two operas, *The Image of the Madonna* (at the Staatsoper) and *Eroica*. P. B.

### NEW OPERAS, OPERETTAS AND BALLETS

VIENNA.—The spring season has brought forth an operetta, *Music in May*, at the Raimund Theater. It is by Emil Berté, whose late uncle, Emil Berté, reaped a fortune by compiling Schubert music into *Das Dreimäderlhaus*, the Viennese original of *Blossom Time*. If Berté senior lived on Schubert, his nephew profits from Johann Strauss—and from the inheritance of his aforesaid uncle, for it is an open secret that young Berté himself financed the production.

The Johann Strauss Theater brought an evening composed of one-act operettas and comprising *The Court Banker*, by Willy Rosen; *Gaby and the Three*, by Walter Kollo; and *Fairy Tale in the Snow*, by Robert Stolz. The same theater is preparing, for next season, the new and still unnamed operetta by Bruno Granichstädten, whose *Der Orloff* was a huge success two years ago.

The Bürger Theater has in store a new Napoleon operetta, with music by Camilla Frydan and named *Josephine Conquers Napoleon*. Berlin, by the way, is having another "historical" operetta entitled *Heinrich Heine's First Love*. The music is by a composer named Lindemann, and the German poet Heine is the main character of the plot. B.

### M. H. Hanson in Europe

Manager M. H. Hanson is spending the summer in Europe, where he is mixing recreation and pleasure with more serious matters pertaining to next season's activities. In London Mr. Hanson met some of England's leading musicians at a luncheon given for him by Sir Hugh Allen. During the first week of July the manager was a guest of Richard Tobin, American Minister to Holland, at the American Legation in the Hague. Mr. Hanson attended the music festival at Baden-Baden, after which he went to Carlsbad to take the cure.

At the Frankfurt Exhibition, "Music in the life of the nations," he heard the famous choir of the Thomas Church of Leipzig, of which Dr. Carl Straube is master and cantor, a post once held by the great Johann Sebastian Bach. So impressed was he with the work of Prof. Straube, that he secured an option on the great choirmaster for a visit to America.

Mr. Hanson deprecates the fact that America is not represented at the Frankfurt Exhibition. He writes: "Not only do we have a lot of old classic material which could have been lent, but our piano and talking machine manufacturers would have created a sensation."



### SZIGETI

playing to a typical Moscow audience on his recent tour extending from Moscow to Tiflis and Baku, and ending on June 18

## BUFFALO, N. Y.

BUFFALO, N. Y.—Vladzia Mashke extended invitations to two piano recitals given by her pupils—one by Mary Wagner, an advanced pupil who presented an ambitious program in capable manner, and the other by a large class from the various grades, all participating with much credit to themselves and their talented teacher. At the close of the program insistent applause brought Miss Mashke to the platform to play a farewell number, as she planned to leave soon for Europe for an extended course of study. Miss Mashke participated as piano soloist in the first of this season's musicales at Arnold Carnelissen's Stone House at South Wales, with David Cheskin, violinist.

Bertha Drescher's vocal pupils gave a musicale in the Consistory, assisted by Marjorie Heintz, violinist; Marcella Bush, pianist, and Ruby R. Rouse, accompanist. The hall was well filled and much applause was accorded the participants. Miss Drescher's pupils evidence excellent training and serious study. She sang a final group, much to the delight of her audience. Miss Drescher is director of the vocal department of the Oliver Willis Halstead Conservatory of Music, at Lockport, with her pupil Ragnhild Ihde as assistant. They are to appear as vocal soloists at the thirtieth anniversary and commencement exercises of the conservatory. Miss Drescher was soloist for the meeting of the Orchard Park Men's Club and also for the Occidental Lodge.

The closing recital of the Neighborhood House Music School, Margaret Jane Ferguson, director, was participated in by a large class of pupils. Miss Ferguson is in Chicago for a course of study with Josef Lhevinne.

Ada Stettenbenz, pianist, presented a number of pupils from her large class with much success. Miss Stettenbenz is one of Buffalo's well known teachers, her pupils evidencing their thorough training.

Ruth Bender gave a piano pupils' musicale in Grosvenor Library, when a large class participated with much credit to their youthful teacher.

Flora E. H. Locke issued invitations to two recitals given in St. Luke's Evangelical Church, the earlier one being a recital and demonstration of the Locke Primary Plan, and the latter by more advanced pupils. A large audience evidenced its approval in hearty applause and many were the compliments bestowed upon this capable teacher.

Clara and Florence Schwarb, teachers of piano, gave three recitals comprising a long list of pupils, all of whom acquitted themselves creditably in the varied and interesting programs and gave promise of further development under the guidance of their excellent teachers.

Mary Ward Prentiss, contralto, and Mary Larned, pianist, presented a delightful musical program for the Zonta Club, one of the songs, Silver, being the composition of Miss Larned.

Bradley T. Yaw, baritone, accompanied by Robert Hufstader at the piano, furnished the music for the annual luncheon of St. John's Mothers' Club at the Hotel Statler.

The last of the series of violin recitals by pupils of Mrs. John Leonard Eckel was given in the Grosvenor Library, when a number of pupils, from the two little six-year-olds to the advanced performers, elicited rounds of applause. Much talent and excellence of training, combined with serious study, was evidenced, and many compliments were bestowed upon the pupils and their accomplished teacher.

Elizabeth Ackerman supplied well balanced musicianly accompaniments.

One of the cheap events of the season was the performance, given by pupils of the Park School, of A Midsummer Night's Dream in the new out-of-door theater. Mary Moore, music director, arranged the incidental music performed by chorus, violins and flutes under the direction of George Kogler. A large cast, trained by William Martin, participated. Edith Bacon, director of the art department, designed the costumes. Large audiences attended both performances, and heartily applauded the participants.

Pupils of Miss Sheeler gave an enjoyable evening of dances with Doris MacMillan, accompanist, the Junior Symphony Orchestra assisting in the program. A nice sum was realized for the Flood Relief sufferers; it was held in the Elks Club Hall.

A recital by pupils of R. Leon Trick took place in the Church of the Redeemer, when a program of standard compositions was well rendered. The average of musical attainment of Mr. Trick's pupils is always gratifyingly high, and their teacher has every reason to be proud of the results attained. Mr. Trick is now attending the Lhevinne interpretation classes in Chicago.

Piano pupils from Mrs. Vernon W. Curtis' large class gave an extensive program in North Presbyterian Church, North Tonawanda, Vernon W. Curtis, tenor soloist assisting. The varied program of worth-while compositions was given admirable rendition by the various performers, upon whom the large audience showered much applause.

A recital given by the pupils of Elizabeth Ackerman, pianist, and Walter Ackerman, violinist, was held in Grosvenor Library Music Room before an audience of well pleased friends who earnestly congratulated pupils and teachers upon their success.

Mary M. Howard's pupils' recitals are always of unusual interest and merit, this sterling teacher's ability and the results obtained being well known and attracting large audiences to her recitals. Some of her pupils gave an enjoyable recital in the Grosvenor Library Music Room recently, Misses Kelling, Jennings, Smith, Mandelbaum and little Marie McKenna evidencing marked talent and advancement, the other participants also deserving commendation for their achievements.

Piano pupils of Mrs. Charles K. Warren gave a recital in the Grosvenor Library Music Room. The program consisted of standard compositions excellently presented, the audience evidencing hearty approval in compliments to teacher and pupils.

The music for the annual luncheon of the Women's Society of the Delaware Avenue Baptist Church was furnished by Maurine Snyder, soprano, and Myra Kranichfield, contralto. Mrs. Robert H. Fountain was at the piano.

L. H. M.

## John Prindle Scott's Musical Tea

On July 23, John Prindle Scott entertained a score of musical friends at his country home, The Scottage, McDonough, Chenango County, N. Y., among them being Judge and Mrs. N. P. Bonney, Prof. and Mrs. Riesberg, Mr. and Mrs. Charles Floyd, Ann Hamilton of Norwich, Van Burchard of Oxford, Mrs. Roscoe of Rochester, Miss Wienans of New York, Mrs. Bixby of Binghamton and her daughter Ruth, and Cecil Way of Washington. Many of these took part in an informal musical program, with American composers well represented; such high-class music has not been heard in McDonough in many moons.



ELEANOR SAWYER,  
of the Chicago Civic Opera Co., who is to sing in  
many European cities before returning to America.

Tea followed, with varieties of cake, all baked by the musical host, plum-jam from his own trees, and seasoned with the genial good fellowship and humor for which John Prindle Scott is noted. August 5 he conducted a Community Sing in Odd Fellows Hall, McDonough, for the tenth consecutive season; Marion Palmer, soprano (Sesqui-Centennial prize-winner) and George Anderson of Washington, assisted as soloists.

## W. A. Becker Appears in Cleveland

An enthusiastic reception was accorded William A. Becker, Cleveland artist, when he performed his own concerto for piano and orchestra with the New York Symphony, under the direction of Walter Damrosch, at a recent concert in Cleveland. He was so enthusiastically received by the audience that he was recalled five or six times. Archie Bell wrote the following in the Cleveland News: "Perhaps the chief attraction of the program for the audience . . . was Becker's concerto and his playing. If there be a finer work for the piano and orchestra composed by an American I have not heard it and have not heard of it. The piece is what is known as 'showy' for its requirements of virtuosity."

The second movement is a beautiful melody, lush with sweet tones and emotional. The third darts fire and vigor. All in all, it is beautiful music, with no efforts at modern sounds and combinations of sounds—just beautiful to hear."

James H. Rogers says of Mr. Becker in the Cleveland Plain Dealer: "His tone is big and resonant, well modulated, however, to lyric uses. . . . The andante is tuneful, with many pleasing harmonies. . . . The finale is a dashing, telling, buoyant movement that goes along at a great pace and affords capital opportunity for some real bravura playing. And Mr. Becker took full advantage of it. He set forth a performance of pungency and power as well as of ringing clarity." And Wilson G. Smith pays the artist and his composition the following tributes in the Cleveland Press: "The slow movement disclosed a poetic and contemplative mood, which was played with a tone of rich sonority free from maudlin sentimentality and neurotic rapture. The final movement, a scherzo-tarantelle in variation form, was brilliantly orchestrated, interjecting fragmentary suggestions of themes used in the first movement. . . . Becker played it in virtuoso style and with stunning effect. . . . In Becker we have the best pianist this city has ever had, be he resident or native to the manor born."

## Ann Arbor Music Faculty Gives Concerts

One important feature of the summer session at the University School of Music, Ann Arbor, Mich., are the concerts given by members of the faculty. These concerts take place in Hill Auditorium each week and are being attended by large audiences. They are complimentary to the public and form an attractive supplement to the series of entertainments, lectures, etc., provided by the educational institutions of Ann Arbor for the benefit of visiting students and guests. One recent program was given by Palmer Christian, head of the organ department, on the Frieze Memorial organ, his program opening with numbers from some of the oldest literature for the organ, including a prelude by Corelli, one by Clerambault, and a prelude and fugue by Bach. Additional numbers were by Delamarter, Elgar, Yon and Bonnet.

On July 27, Maud Okkelberg, of the piano faculty, gave a recital of compositions by Beethoven, Chopin, Liszt, and a group of moderns—Dohnanyi, Stravinsky, Moskowski and Otterstrom. The final concert of the summer series was given on August 3 by Marian Struble Freeman of the violin department and Mabel Ross Rhead of the piano staff, which opened with the Beethoven sonata, op. 12, No. 1, played by both artists, followed by one group of pieces by each player.

## Clarice Balas Pupils Please

A Liszt program was given recently by the pupils of Clarice Balas, pianist, at her studio in Cleveland, and contained transcriptions by the master as well as his original compositions. Although those taking part ranged in age from twelve to thirty, one reviewer stated that they "played like old and tried professionals." Those presenting the program were: Martha Kolar, Louise Kemsies, Mrs. Ruth Huy, Louise Houch, Anne Taborsky, Alvaretta West, Marjorie Moyer, Mrs. I. H. Green, Paul Wilkinson, Edward Pfleger and Ross Ettari.

Another interesting evening by these pupils was a Czech-American program, which contained compositions by Dvorak, Smetana, Dett, Fibich, Charles Griffes, MacDowell, Mrs. Beach, Wilson G. Smith and James H. Rogers.



"An artist of engaging personality, his voice is of appealing quality and ample compass, and his art of song is of notable refinement."

—Buffalo News.

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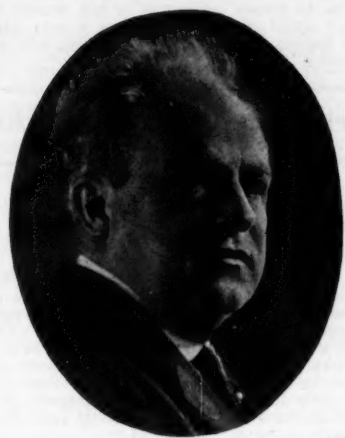
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## RADIOS AND DEAFNESS AND MUSIC

By Ruth Robinson

If your hearing were not as good as it should be, what would you do about it? Would you become enveloped in deafness as if it were a prison wall shutting you within yourself until you became deaf all over,—looking deaf, talking deaf, acting deaf,—or would you cast about in search of a way to adjust yourself to the handicap, of keeping up your interest in the activities of life, of bettering yourself?

If you lived in a home like mine in which music is as essential as meat and drink, where recreation centers around a cherished piano, wouldn't deafness be the last thing you would want to happen to you? Well, that is my experience. We are not talented musicians but each person in the family plays an instrument or sings. For almost twenty years it was my privilege to take part in this musical life of our home before the advent of deafness, which has gradually developed until it is now a 75 per cent. loss of hearing.

It has been said that "God never closes a door but that He opens a window," and we, who have a physical handicap of any kind, have ample proof of the truth of that statement. Gradually, we adapt ourselves to our handicap until we find new ways of accomplishing results and find substitutes for the things we are forced to give up on account of the handicap so that, when a door is closed in one place, a substitute is found that opens a window in another.

All deaf persons need most of all to establish a means of normal communication with their fellowmen. This is accomplished by the study of speech-reading whereby deaf persons are taught to see the visible movements of speech on a speaker's lips instead of hearing the sounds of speech. With the understanding of spoken language, deaf persons retain the social contact with their friends that is so essential to human happiness.

But what substitute do deaf persons find for music? Certain individuals think it is found in the reading and recital of poetry. To me there seems to be no substitute for music, and I always considered music as being my greatest loss because of my deafness.

Then came the radio—that "Alladin's Lamp of Entertainment." As an experiment, friends asked me to try their radio sets, but unfortunately for me there was usually too much static during these experimental try-outs, and I would return to my home thinking that radios were not as wonderful as they were supposed to be. A radio dealer, who had a deaf relative, invited me to try a radio at his store to find out if I could understand a person speaking over the radio. His deaf relative could hear music but not speaking. I had been depending upon my knowledge of speech-reading for so long to understand spoken language that, naturally, I thought it would not be possible for me to understand anyone whom I could not see. Imagine my joy and astonishment when I heard that speech well enough to repeat whole sentences of it, and, during the concert that followed, I could name the musical selections being played.

From that time on I had a great desire to have a radio of my own, but there were many excuses to offer for not getting one. First, they seemed too expensive; second, they were too time-consuming; third, they were not very reliable, and so on through a long list. At last a radio was installed in our home, much to the satisfaction of all of us. It is not a specially constructed instrument for my special benefit; it is no different from the radios used by the rank-and-file of persons who hear perfectly.

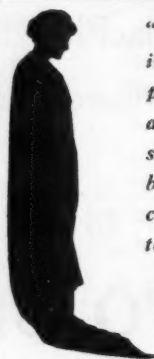
Only a small amount of imagination is needed on the part of the readers of this article to realize what a radio means to me after almost twenty years of increasing deafness. Never have I had anything surpassing it for the joy it has brought to me. All day at my work I hear only the loudest noises and scarcely ever hear a human voice, yet, when I go home at night and put on the radio ear-phones, all the best music that America has to offer, which I had thought was lost to me forever, comes to me with the slightest turning of the radio dials.

Marion Talley, singing Home, Sweet Home; Mary Garden, At Dawning; Louise Homer and her daughter singing Abide With Me as a duet; and many other musicians of the first rank sing from the different radio stations. Weekly concerts by the Goldman Band are especially delightful. When this well known band played the Bridal Chorus from Lohengrin, the instruments harmonized so perfectly that they sounded like an organ. The musical lectures by Walter Damrosch were inspiring, as were also the concerts by the New York Symphony Orchestra. Played or sung by different artists, I have heard Chaminade's Scarf Dance and The Flatterer, Carrie Jacobs Bond's appealing

songs, Eugene Cowles' Forgotten, Bartlett's A Dream, Stephen Foster's negro melodies, Ethelbert Nevin's suite, A Day in Venice, and many other selections that are dear to the hearts and minds of all music lovers.

During the Beethoven Memorial Week in March, 1927, radio programs of Beethoven's music were broadcast to commemorate the 100th anniversary of that great composer's death. It was, indeed, a rare privilege to hear his ninth symphony, which he composed after he had become almost totally deaf. Music has always been so closely associated with the sense of hearing that our minds cannot grasp the fact that the great composer conceived his most notable selection, the ninth symphony, when his hearing was almost a total loss. His musical achievements are even more remarkable when we consider that he lived at a time when sound-producing devices had not been perfected to enable him to hear his own compositions.

The joyous homecoming of Charles A. Lindbergh was another outstanding radio event, broadcast as it was from both Washington and New York. The various bands—the United States Army Band, the United States Marine Band and other musical organizations connected with the national life at Washington—added a musical interest to Lindbergh's homecoming that made us realize the importance of music at such a time.



*"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style which commends itself by its naturalness and its continent treatment of tone."*

*The New York Herald said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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Taking first place among the speakers whom it has been my privilege to hear over the radio is President Calvin Coolidge, who spoke before the 1200 guests at the annual banquet of the United Press Association, and again, when he spoke at the celebration for Lindbergh. President Coolidge has a perfect radio voice; he speaks clearly and distinctly, conveying his thoughts without any waste of words to create an effect. Herbert Hoover is another excellent speaker, who spoke about the Mississippi flood disaster. Judge William H. Taft and Dr. S. Parkes Cadman and Irvin Cobb, with his delightful Kentucky dialect, are several other well known persons whom I have heard speak over the radio, besides innumerable short talks on travel, nature study, poetry, science and other subjects.

The theory is that the daily use of the radio by deaf persons will improve the hearing. I cannot vouch for the truth of that statement, as I do not know whether or not my hearing has improved since I began using the radio. However, I do know that the radio, bringing back music into my life, has done a vast amount of good to my mind or my spirit or my soul or whatever that intangible "something" is within us all that is not flesh nor blood nor bone.

### MacPhail Endorses George Liebling

William MacPhail, president of the MacPhail School of Music of Minneapolis, has written the following tribute regarding George Liebling: "Nothing of greater importance in Minneapolis musical circles has happened in many years than the engagement of the eminent pianist, George Liebling, as guest teacher by the MacPhail School of Music.

This great master, who is known to every nation of the world, has devoted his time generously to his students. There can be no greater inspiration to any student of the piano than a period of instruction from a man who has reached the highest pinnacle of musical fame, both abroad and in America."

## THE PICK OF THE PUBLICATIONS

### Magazines

**Pult and Taktstock.**—This is the interesting title of a little magazine published by the Universal-Edition of Vienna and New York. These publishers are perhaps the most active in the world in the interest of modernism. They have faith in modernism. Instead of finding it merely ugly and "impossible," they have accepted it as a sign of the times, the beginning of an idiom that will become universal in the future. They publish works by moderns. Thereby, they exhibit a courage that very few publishers have. It is obviously risky, financially speaking, to invest large sums of money in works that are so new and in an idiom so unfamiliar that their future is by no means assured. But the faith of the Universal-Edition is apparently justified, judging by the ever increasing number of performances enjoyed by the new works and the acceptance of many of these works by the public.

Pult and Taktstock means, being translated, Desk and Baton. It concerns itself with modern orchestra works, operas, chamber music works, all sorts of works which demand the services of desk and baton. At hand is the May-June issue of this year. It contains an article on the use of various "sounds" in modernism—a highly interesting piece of writing which discusses the subject of noise in general—the noises of nature, of civilization.

There is a description of the works given at the Frankfurt festival of the International Society for Contemporary Music. These short program notes are written by the composers themselves. There are departments devoted to public performances of modern works and personal news items about the doing of modern composers.

Under the heading, Mitteilung des Verlages (Publisher's Announcement), is a brief account of the season 1926-1927. Among other things it is announced that the Metropolitan Opera Company has accepted for performance Krenek's successful opera, Jonny spielt auf. The success of this work has been phenomenal. Within four months of its first performance it was contracted for by thirty or more opera houses.

### Songs

(Clayton F. Summy, Chicago)

**An Old Story, Columbine Waltzes, Young Harlequin, Dress Rehearsal, by Beatrice MacGowan Scott.**—This is a delightful set of four pieces for juveniles. They are sketches devoted to episodes of Harlequin and Columbine, each piece being introduced with descriptive note as to the idea that the work is to convey. The old story opens with the commentary, "Every old story begins with 'Once upon a time' . . . The story of Columbine and Harlequin is of Italian origin and dates back to about the year 1560." It then proceeds in a moderately fast tempo to describe in well written music the idea put forth. The pieces are charmingly decorated, remaining on about the same level of difficulty throughout the four.

**Piano Fancies, by Martha Dillard Beck.**—This is a set of short pieces for the earlier grades. There are twelve in number. They are of one and two page length and can also be bought separately. They are entitled: Tyrolean Yodlers, Pussy Willow's Lullaby, Pansies, Sleep Song, Jack Frost, Two Little Robins, Hop Scotch, A Tiny Secret, the Lonely Violet, Playing Jacks, An Old Fashioned Dance, The Ocean Wave and Summer Party.

**In a Garden, by Sara Coleman Bragdon.**—Four short pieces for children entitled Pansies, Forgetmenots, Poppies and Johnny Jump Ups. Meticulously fingered and phrased. Good instructive material. They can also be bought separately.

### Patton with Brooklyn Philomela

Etta Hamilton Morris, conductor of the Brooklyn, N. Y., Philomela, has engaged Fred Patton, baritone, of the Metropolitan Opera Company, to appear as soloist with the club at the Academy of Music, Brooklyn, next December. In addition to song groups Mr. Patton will also probably sing a cantata with the organization.

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33 W. 42nd St. NEW YORK



## FROM FERRY BOAT PAINTER TO SINGER AT A SALARY OF \$1,000 A PERFORMANCE

Antonio Vanna Razlog, New York tenor, who recently forsook his profession as ferry boat painter for that of concert singer at a salary of \$1,000 a performance, has aroused the interest of musical circles, not only for his achievement but also for the adventurous story of his success.

Seven years ago, Mr. Razlog came to the studios of Nikola Zan, a fellow Dalmatian, who accepted the young musician as a pupil. These years which lie between the first days of his music study and his success were filled with hard experience and patient, continuous work. It was only last year that Mr. Zan felt that his pupil was ready for an engagement, and the result is the closing of a laborer's life for the beginning of an artistic career.

Mr. Zan said, when he read of his pupil's accomplishment,

that the singer "has a beautiful voice, is a fine looking chap, and has trained long enough to know how to sing."

Stories of Razlog's royal blood have added a touch of color to the newspaper reports of his success, but of that Mr. Zan knows nothing, though he says that "his manners indicate that he had been brought up in aristocratic circles."

"He came to the United States an apprentice on an Austrian vessel during the war, and was interned at Galveston," said Mr. Zan. "From Galveston he came to New York and worked in shipyards. At home he had studied navigation, intending to become a shipmaster, but he also wanted to sing, and came to me for advice. Seven years ago I began placing his voice and teaching him operatic roles. He sings these roles beautifully, though I would not call him a great interpreter; but his voice is of such marvelous beauty that he at once captivates an audience."

### STADIUM CONCERTS

(Continued from page 5)

lends it a wealth of interest. As representative of American music it takes its place in the category of better productions which should be a factor of decided encouragement to Mr. Otterstrom. The other numbers included Brahms' Symphony No. 3, Berlioz' Carnival Romain, and the Prince Igor Dances.

#### AUGUST 2.

It is a rare occurrence when New York concertgoers are afforded the opportunity of hearing such an organization of men singers as the United Singers of New York. This huge body of male voices took part in Stock's program of August 2, and under P. Boergermann's efficient direction both surprised and delighted the huge throng. Their first offering, The Pilgrim's Chorus from Tannhäuser, had the accompaniment of orchestra, and, sad to relate, the instrumentalists did not give the singers their best support, nor did Mr. Boergermann concern himself very much with the orchestral score. However, in the a capella singing, he had his men in the hollow of his hand, and brought out some really exquisite shadings. It was a pleasure to see the decided interest these German singers take in their work. They had worked hard and the result was a great credit both to them and their excellent leader. Other numbers sung by them were Grieg's Landerkennung, with Fraser Gange as soloist; Sonnett's Vikingsfahrt, Tuerck's Wie könnst'ich dein vergessen, es zo der Maieinwind zu Thal (Sturm-Biel) and Curti's Mein is die Welt. So insistent was the applause that an encore had to be given.

Conductor Stock's chief number on the program was his own transcription for modern orchestra of Schumann's Rhenish Symphony (E flat, op. 97), which he conducted wholly without score. This is a great piece of work and the men responded to his every wish. The audience was most responsive. Other selections played by the orchestra were the Prelude to Bruch's Die Lorelei (op. 16), Smetana's Symphonic Poem, The Moldau; and Strauss' waltz, Wine, Women and Song.

#### AUGUST 3

On August 3, Guest Conductor Stock began his interesting program with Tchaikowsky's C minor symphony No. 2, op. 17, bringing out all the beauties of the score so that each of the four movements afforded a wealth of pleasure to all. However, the big feature of the evening was the first performance at the Stadium of Holst's "The Planets." Holst is one of the "younger" of the English composers, and yet his work shows his genius to no small degree. "The Planets" was first performed in America by Stock and his Chicago orchestra on December 31, 1920, and Albert Coates gave it to New York with the Symphony Society on December 29, 1921. The music was composed in 1915-16. It has been referred to in these columns many times and so needs no additional comment here. Suffice to say, the huge audience thoroughly enjoyed the work and gave conductor and men rousing applause.

In addition the program held two other delightful treats—Grieg's Symphonic Dances and Alfvén's Swedish Rhapsody, Midsummer Wake.

#### AUGUST 4

On August 4 interest centered in Deems Taylor's suite, Through the Looking Glass, a novelty to Stadium audiences. Mr. Taylor's charming descriptive work has for its program Lewis Carroll's immortal nonsense fairy tale "Through the Looking Glass and What Alice Found There;" it was first performed by the New York Symphony Orchestra in 1923. The tender, childlike sentiment, the delightful humor and the mock heroic episodes which are found in the underlying literary composition are admirably portrayed in the aptly chosen melodious and harmonic texture of the music, while the instrumental setting is a chef d'oeuvre of modern orchestral technique. The Dedication which introduces the Suite is a fine example of voice leading and interesting harmonic profession in the flowing cantabile passages given to the strings; the following scherzo-like movement, descriptive of the chattering of the live flowers in the garden, is of captivating grace and replete with rhythmic piquancy. The fugue episode which portrays the conflict between the Jabberwock and the Beamish Boy is a truly delightful bit of humorous writing. Throughout, the work bears the stamp of the master; it should become a familiar figure on orchestral programs everywhere.

The rest of the program was made up of Berlioz' beautiful Benvenuto Cellini overture, Cesar Franck's imposing but gloomy D minor symphony, and Sibelius' really ugly Finlandia.

#### AUGUST 5

Mr. Stock chose, as his orchestral offerings on August 5, Wagner's March of Homage, the Mozart Symphony in E flat, Dukas' Dance Poem, La Peri, Tchaikowsky's Variations on a theme by Haydn, and a Brahms selection. The Mozart was exquisitely rendered with the classic form strictly adhered to and a decided attention to the working out of the themes with much originality. The Dukas number was, of course, the center of interest, this being the first presentation of the work at the Stadium. It happens that it hardly follows melodically the program ascribed to it. The spirit of dance is by no means prevalent in it as one would expect, and there are far too many climaxes and

anti-climaxes. After the Tchaikowsky number Mr. Stock was accorded generous enthusiasm.

#### AUGUST 6

Saturday's program, August 6, included the initial stadium performance of Alfvén's symphony No. 3, in E major. Mr. Alfvén has said of this work: "It is a paean in praise of all the joys of life, sunshine and love of living. The last movement is imbued with an intense longing for home, I dreamed I was a knight in a far-off land, who in a heedless gallop is making for home—a wild ride, now through sunny landscapes, now through dark abysses—until I have reached the goal of my dreams." It is made up of four movements—allegro con brio, andante, presto and allegro con brio—and was completed in 1905. The remainder of the program was composed of Rondo Infinito by Sinding, prelude to A Basso Porto by Spinelli, and Scenes de Ballet by Glazounoff.

#### AUGUST 7

The program on August 7 opened with Schumann's symphony No. 1, in B flat major, op. 38, followed by Humperdinck's suite, The King's Children, consisting of the Introduction, Dead and Gone, and Hellafest. This was the first presentation at the Stadium of excerpts from this opera, and it proved of much interest to Stadium goers. The second part of the program, composed entirely of Wagner, was a repetition of the last half of the first concert of the season conducted by Mr. Stock. These selections proved so popular at that time that their repetition was by popular request. The numbers offered were selections from the third act of Wagner's Siegfried—Siegfried's Ascent, of Brunnhilde's Rock, Brunnhilde's Awakening, and Finale; Siegfried's Rhine Journey, and finale from The Twilight of the Gods.

### FOREIGN NEWS IN BRIEF

(Continued from page 7)

#### NEW MONUMENTS TO THE CLASSICS

VIENNA.—A beautiful Beethoven monument has been erected in Baden, near Vienna, the city where Beethoven completed his Missa solemnis and began work on his ninth symphony.—Vienna has unveiled a memorial tablet to Mozart on the house which now stands on the site of the building in which the master died on December 5, 1791, at No. 8, Raubenstein Gasse.—Jägerndorf, in Silesia, has unveiled a fine monument to Franz Schubert, in anticipation of the forthcoming 100th anniversary of the composer's death.

#### VIENNA'S BUSIEST AND VERSATILE SINGER

VIENNA.—Victor Madin, a prominent member of the Staatsoper, famous as Beckmesser, and for the last two seasons a regular guest of the German season at Covent Garden, has celebrated a rare jubilee; his 3000th appearance at the Staatsoper within the nineteen years of his membership. This breaks the record held by the late Gerhard Stehmann, who sang 2,600 times within 28 years at that house. Madin, formerly an Austrian officer, was discovered and engaged by Mahler and made his debut in Die Fledermaus by Johann Strauss, the same role which now marks his jubilee. His repertory includes bass, baritone and even tenor roles, and it was he who once substituted as Mephisto in Faust when the singer cast for the role was retained at his dressing room. The late Puccini donated to Madin a fine photo with the inscription: "To my very best Sacristan," pronouncing him the best interpreter of that role in Tosca.

#### MOZARTEUM GETS RARE MOZART PORTRAIT

SALZBURG.—The Mozarteum of Salzburg, which also controls the Mozart museum, contained in the master's Salzburg birth house, has acquired a rare and unknown portrait of Mozart, Mozart with the Diamond Ring. This painting, which dates from about 1774, is of large proportions and shows Mozart with a blond wig, clad in a brown coat with a green vest. It particularly emphasizes the left hand of



ISABEL RICHARDSON MOLTHER

is shown here in her garden, studying next year's program. Among her engagements already booked are the following: (October) New York recital at Town Hall and Boston recital at Jordan Hall; (November) recital at Carroll College, Waukesha, Wis.; (December) recital at South Bend, Ind., and Omaha, Neb.; (February, 1928) recital at Iowa University, Iowa City, and University of Dubuque, Ia.; (March) recital at Steinway Hall, New York, under the auspices of the Washington Heights Musical Club.

the master which wears the diamond ring bestowed upon him by Empress Maria Theresa of Austria, and was apparently painted to immortalize this "precious" gift, which is still embodied in the Mozart Museum at Salzburg. The author of the painting is unknown but certain traces point to Johann della Croce, who painted the famous picture showing the Mozart family at the harpsichord.

#### A REMARKABLE CAREER

DRESDEN.—The new tenor sensation at the Staatsoper is Karl Köstler, a young Viennese whom General Intendant Reucker has just engaged to become a member of the company and make his debut in September. Only two years ago young Köstler was a policeman in Vienna. He was discovered and turned over to Franz Steiner, of Vienna, for vocal study. His debut is anticipated as an event.

#### SALZBURG HAS UNIQUE EXPOSITION

SALZBURG.—This city has had a big theatrical exposition under the title of Faust Exhibition, illustrating the development of the drama from the old Volksschauspiele (popular plays) to the art drama, an evolution for which the Faust theme is a particularly happy example. The exposition comprised also sculptures, paintings and rare manuscripts.

#### FRIEDA STOLL TO TOUR UNITED STATES

PARIS.—Frieda Stoll, who recently made her debut in Paris and has completed a series of engagements in Switzerland, is now leaving for the United States, where she will tour prior to her return to Europe next spring.

#### TENOR PATTIERA MARRIES FILM STAR

BERLIN.—Tino Pattiera, Yugoslav tenor star of the Dresden and Berlin Operas, who has also sung with the Chicago Civic Opera, has married Ossi Oswald, one of the most famous and beloved of German film stars.

#### VIENNA MUSIC HIGH SCHOOL GETS NEW HEAD

VIENNA.—The situation at the State High School of Music has taken an unexpected turn. Franz Schmidt, who retired as head of the State Academy of Music a few months ago, owing to "ill health," to make room for Max Springer, has been appointed rector of the affiliated High School of Music, in succession to Joseph Marx, whose term has ended. Alexander Wunderer, a prominent member of the Philharmonic Orchestra but rather untried as conductor, has been made head of the conductors' class, in succession to Robert Heger. Erich Korngold had been named only a short while ago as candidate for this position.

"Pasquale Amato excited admiration anew for his masterly singing which served again as a model of what the male voice can do in the way of effortless production, flexibility and expression."  
—Nachrichten, Dresden.

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# YEATMAN GRIFFITH CLOSSES LOS ANGELES MASTER CLASSES, AND MANY STUDENTS ACCOMPANY HIM TO PORTLAND FOR MASTER CLASSES THERE



Photo by J. C. Milligan

MR. AND MRS. YEATMAN GRIFFITH WITH ACTIVE MEMBERS OF THE FIFTH CONSECUTIVE YEATMAN GRIFFITH SUMMER SEASON VOCAL MASTER CLASS AT LOS ANGELES, CAL.

Yeatman Griffith, internationally known vocal pedagogue, closed his fifth consecutive summer season of Vocal Master Classes in Los Angeles, on July 25. Classes were conducted in the West Hall of the Beaux Arts Building. These summer classes for singers, teachers, and students were begun sixteen years ago in London, England, and their success has been repeated season after season. Mrs. Yeatman Griffith, who is her husband's associate teacher in the New York studios, was obliged to teach again this summer in order to meet the demands for private instruction. This summer's class enrollment included teachers, singers from many parts of the United States, and many universities were represented by their deans and instructors.

The Los Angeles 1927 master class presented Mr. and Mrs. Griffith with a beautiful silver urn and tray, and the presentation speech was made by Margaret Messer Morris, Los Angeles soprano, who is associate artist with Charles Wakefield Cadman in his programs of his own compositions.

Miss Morris has attended these master classes every summer for the past four years.

The accompanying photograph shows Mr. and Mrs. Yeatman Griffith with their daughter, Lenore, and William Caldwell Griffith, who is Mr. Griffith's personal representative.

Mr. Griffith is conducting his fifth master class in Portland, Oregon. Many of those who studied in Los Angeles, have gone to Portland with Mr. and Mrs. Griffith to continue their work there.

Members of the Los Angeles master class were: Margaret Messer Morris, Hope Ford (Pomona College); Jessie MacDonald Patterson, Jolly Rosser, John Claire Monteith, Alma Real, D. Robson Wolfe, Mr. Ellis Rhodes, Alice Dorn, Joan Burroughs, Martha Day, Gwendolin Anderson, Elizabeth Howard, June Howden, R. R. Pollock, H. M. Dunham, Edna Dallwig, Ida Loring, Mrs. Lage, Ruth Havsted, May Fowler, S. Lage, Miss Frances, Miller, Mr. Robertson, Miss Brain, Miss Bean, Miss Jose, Miss Wellins, Archer Hood

and Edith Graham from Los Angeles; Rolla Alford, R. R. Clark, Genevieve Marshall, Lee Coombs, Arline Wright, Evelyn Ford and Randolph from Long Beach, Cal.; Catherine Irvine, Santa Monica, Cal.; Grace Mimm, Ventura, Cal.; Mrs. Arthur Chase, Glendale, Cal.; Lena Shepard, Atascadero, Cal.; Holly Visel, Orange, Cal.; Katherine and Ellen Collins, Anaheim, Cal.; Pauline Ireland, Sacramento, Cal.; Archie Hood, Huntington Park, Cal.; Mary Stewart Edwards, San Antonio, Tex.; Mrs. Robert B. Wylie, Abilene, Tex. (McMurry College); Anna Morris, Abilene, Tex.; Helen Hawarth, Phoenix, Ariz.; C. W. Adams, Globe, Ariz.; Agnes Dade Cowan, Springfield, Mo. (Teachers' College); E. O. Bangs (Dean of Women's State College) Tallahassee, Fla.; Norma Smith, Pocatello, Ida.; Myra Bates, Dickson Seminary, Williamsburgh, Pa.; Mrs. McClellan Barto and Betty Roberts, Tacoma, Wash.; Mary Hoolahan, Seattle, Wash.; Evelyn Kubik, Coffeyville, Kans.; Lenore Griffith and Adele Clifton, New York City.

## Creator and His Band to Go on Tour

Creator and his Band, this summer a feature of Eastern National Fairs, Diamond Jubilee Expositions in several Canadian cities, the Steel Pier in Atlantic City, Willow Grove Park in Philadelphia and Norumbega Park in Boston, will make a brief cross-country tour to appear for a mid-winter engagement in San Francisco.

The entire band of a half-hundred musicians, instrumental and vocal soloists and a saxophone octet, will travel from the Canadian events to the Pacific Coast, presenting "Creator programs" for which the noted Italian leader has long been celebrated. Pauline Talma, young American soprano, is a popular member of the band.

On its tour, which is being arranged by Frank T. Kintzing, the band is sponsored by Shrines, Elks Clubs, and similar orders, also American Legion posts, civic music associations, Rotary and Kiwanis clubs, music and social clubs, universities and leading concert managers in the various cities, and

bands—Shrine bands, police bands, firemen's bands, Boy Scout bands, cowboy bands, these latter bodies with a view to studying the Italian director's methods and the noteworthy work of his musicians.

## QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important each week.

Q.—Which method of bowing do you consider best?—B. L.

A.—The best method of bowing is the one which is the most relaxed. There are many ways in which different grade violinists hold the bow, but in the end it dwindles down more or less to the same thing, which is a relaxed wrist. There are also different opinions as to how far to hold the index finger over the bow. The violinists of the so-called Franco-Belgian School do not let the index finger lean over very far, but touch the bow at the first joint. Whereas the violinists belonging to the so-called German School put the index finger on the bow touching between the first and second joint. The so-called Russian School violinists hold their index finger further over the bow than any of the others, so that the index finger leans over as far as a little beyond the second joint. The second and third fingers lean over accordingly and the tip of the little finger should be on the stick in order to balance the bow.

The tone pressure should come from the weight of the wrist and not from the elbow or shoulders. The elbow and shoulder should be thoroughly relaxed and not raised during the up-bow in order to start the down-bow with the utmost relaxation. Nearly all methods of bowing teach the student at the beginning the down-bow first, which way I do not believe in, no more than in teaching exhaling before inhaling. A complete stroke consists of starting the bow at the point and playing an up-bow followed by a down-bow until the point is reached again, similar to breathing. If the student is able to execute a complete stroke, meaning up and down bow, all other bowings are merely variations to the original basic stroke.

Q.—I have been teaching for the last four years, but find the greatest difficulty in making my pupils work carefully by themselves. What remedy do you suggest?—W. S. T.

A.—No pupil knows how to study unless he is taught how to study. It is the teacher's duty to instruct the pupil how to study when alone. It is necessary to explain to the so-called temperamental, careless, impatient pupil that in order to play cleanly, with perfect intonation, bowing and rhythm, each difficulty should be studied separately. When practicing the intonation, the pupil must concentrate on intonation

only, and, therefore, not use any bowings nor rhythm marking in the music. He must refrain from using vibrato. Bowings must be studied on open strings and rhythm must be studied without either violin or bow. It is up to the teacher to make the students carry out these instructions, and if this remedy does not help nothing else will.

## Columbia Student Scholarship Announced

In connection with the Schubert Centennial Observances the Columbia Phonograph Company announces a scholarship for the State Academy Hochschule Für Musik, in Berlin, to be known as the Columbia Schubert Scholarship.

## Lloyd George Coming for Eisteddfod

It is reported that England's former premier, David Lloyd George, will visit the United States in 1928 to meet American Welshmen and preside at the international eisteddfod.

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From One of Her Many Artist-Pupils

JOSEPHINE LUCCHESI

Former Prima Donna Soprano San Carlo Opera Co., who has recently appeared in concert and opera throughout Germany, Denmark, Czechoslovakia, Holland and Italy with tremendous success, writes:

Milano, June 22, 1927.

Mme. Virginia Colombati  
226 W. 70th Street  
New York City

My dear Madame:

I know that the news of my great success in Europe must have pleased you beyond words. Everywhere I have sung the critics and the public have been very enthusiastic in praising not only the purity of my voice, but my style and method of bel canto which they say—is so seldom heard now. I realize that I owe all of this to your simple and natural method of teaching and I am happy to add that if before I always thought of you as the best teacher in the United States, now that I have heard singers in Europe and have won here the same great success achieved in America, I am more than certain that you can bear comparison with the greatest teachers in the world.

Wishing you continued success with your pupils and with a heart full of gratitude, I am,  
Affectionately your pupil,  
(Signed) JOSEPHINE LUCCHESI

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Giacomo Rimini, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
Moriz Rosenthal, King of the Keyboard  
Titta Ruffo, Baritone of the Metropolitan Opera Co.  
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Jessie Slatia, Soprano  
Erich Sorantin, Violinist  
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## MUSIC ON THE AIR

## THE RADIO SHOW

It is announced that a record breaking radio show will be held the week of September 18 in Madison Square Garden. It is obvious that general interest has been shown in the affair and many features are being planned for the entertainment of the guests. One of these is the "theater of wonders," in which several leading experimental laboratories of the country will exhibit and demonstrate apparatus used by investigators in their never-ending researches in pure science.

About seventy per cent of the space allotted to exhibitors in the Garden will be used by the manufacturers of complete receivers. The balance will be utilized by the manufacturer of radio accessories. An outstanding development this year is the agreement between several manufacturers of sets and cabinets in regard to certain standard sizes. Such a move toward definite sized sets and cabinets, which is almost a necessity today, is the outgrowth of the standards movement started in the industry by the Radio Manufacturers' Association.

Another radio event is the National Radio Day which will be observed throughout the United States on September 21. The climax will be reached at the Radio Industries banquet which will be broadcast by what is believed will be the largest network of radio stations that has ever carried a single program in the history of the industry. The event will be sponsored by the National Broadcasting Association, The Radio Manufacturers' Association, Federated Radio Trade Association, National Electrical Manufacturers' Association, and Talking Machine and Radio Men, Inc. There is a large list of prominent men associated in the radio world who are on the committee and who will help to make the event a national success.

## ON TURNING THE DIAL

Monday, August 1—Rossini's *Inflammatus*, from *The Stabat Mater*, with the Newark Philharmonic, and Beethoven and Handel with the Goldman Band were good enough ensemble offerings to hold the attention. As it happened, the Moonlight Sextet and the Spotlight Hour were worthy associates in a classification which may well be called "good." Then, too, Roxy's Gang, minus the guiding light, were in the foreground. The chorus potpourri of operatic excerpts were ingeniously worked up and a delicious sense of humor pervaded. James Melton, whom we remember very favorably, had a share in the program and we are more convinced than ever that Mr. Melton can sing. The Parnassus Trio, under the direction of Olga Serlis, offered a program of Russian composers which ranged from Glinka to Tchaikovsky. This musical grouping is always a treat as there is decided originality in the work of the musicians and, furthermore, the programs are of a never failing high standard. A protégé of Millo Picco, who has long been known in connection with the Metropolitan and who is at present associated in Cincinnati, was presented by WPCH; he was Anton Leibowitz, nineteen year old baritone of promising quality who resorted to a group of selections which strangely

enough did not include arias. It happened that Mr. Leibowitz did not need that form of singing to show up his opulent vocal quality as he is a decided singer of songs which he does with taste. The Monticello Players in their entertainment through WCGU, with a charming little French comedy, interpolated some incidental music which was cleverly worked in and maintained the spirit of the piquancy of the comedy.

Tuesday, August 2—A request program was offered by the Creole Six over WGBS and their delightful plaintive melodies remain in the memory as an elusive charm. WOR hit the right spot in its Musical Vignettes Hour depicting gay Vienna. For those who have known the haunts of the city it easily recalled the melody that is constantly a part of the Viennese people. This short hour was well constructed to bring out the many and various qualities which are irresistible factors of the typical music. The gaiety of this concert was in direct contrast to the Edison Hour musical which featured the French horn, an instrument whose melancholy tones are seldom heard in solo work. There were orchestral numbers which included regular symphonic selections such as the overture to *Mignon*, the Andante from the Tchaikovsky fifth symphony, and Strauss' *Wine, Woman and Song*. The Stromberg-Carlson concert was a light-hearted affair that had as added attractions a vocal trio and two instrumental soloists. The choice was of a decidedly popular appeal but there are some such programs that are worked up with such grace that on a warm summer's evening they can prove a respite.

Wednesday, August 3—The unusual instruments of the orchestra seem to have come into prominence since the last venture of the Palette Series, for on this occasion a cornet soloist heard over WPCH had something to say. Vincent Bach, who is reputed to be well known on two continents, was wise in the choice of his selections, for *Down in the Forest*, *Facilita* and *Killarney* could easily appeal to anyone. Three artist-pupils of Marcella Geon were presented over WGBS in a group of trios and duets. Margaret Brazee, Gladys Thomson and Gertrude Geon were the young aspirants who well deserve commendation. There is also at WCGU a baritone and director of a vocal ensemble which bears his name. He is Raphael Odierno, who, in company with Anna Laurie, gave pleasure with popular duets. Then Rafael Vega, well known pianist and composer, had a third appearance at the microphone in a group of five Spanish numbers. The pianist has recently come to this country; he was formerly associated with the Royal Conservatory of Madrid. The type of his playing is of course of the more sensuous quality, but lovely. Eva Welcher, a violinist who has aroused favorable comment, was assisted by Lillian Julian, pupil of Paolo Gallico, in a short enjoyable concert. An anonymous hour of music was offered by WOR under the heading of *Rambling in Arcady*. It was a pleasant period, with nothing too serious to tax the mind. The Maxwell Hour was perhaps a little overflowing with generosity in its solos; the Maxwell orchestra is good enough for those



THE DUDLEY BUCK SINGERS

on the terrace of Mr. Buck's West End Avenue residence in New York after a farewell luncheon before disbanding for their summer vacation. The photograph shows (standing, left to right) Henry Moeller, Marguerite Hawkins, Marie Bard, Frank Forbes (seated, left to right) Leslie Arnold, Georgia Graves, Mr. Buck, Alma Milstead and Boardman Sanchez.

who know it, to want to see it kept distinctly in the foreground.

Thursday, August 4—The second half of the Stadium concert came to us with the offering of Deems Taylor's suite, *Through the Looking Glass*, and also the Sibelius *Finlandia*. It would almost seem impossible that the exquisite charm of the *Alice in Wonderland* conception should come through the radio with the complete details of its delicately woven orchestration unmarred. These are so important in the working out of the story of humorous Alice that a skeptic might be tempted to scoff. It happened that the reproduction was just about perfect and each time we hear this delightful suite by Taylor we are further convinced that the composer has been blessed by the gods. One wonders who could resist the whimsicality of Alice and the White Knight?

Friday, August 5—Musical pictures of the woodlands seemed particularly appropriate at this time of the year. There was a good orchestra, a male quartet and a fine soprano and alto soloist in a program that represented Fletcher, Osgood and Campana. Charles Harrison appeared as soloist on the Philco Hour in a group of delightfully lyric works. Mr. Harrison's voice is particularly adaptable to the radio; his smooth easy production should be a valuable lesson to all aspiring radio vocalists. It is true that his choice was decidedly of popular character but this seemed to be a general characteristic of the week's programs.

Saturday, August 6—The staff violinist of WGBS, who

(Continued on page 17)

To Students Desiring Operatic Training and European Debuts—

# J. H. DUVAL

## The International Teacher of Voice

who has achieved success in presenting his artist-pupils in European theaters during the past year, will remain in Italy during the coming season.



Some Duval artist-pupils who have created sensational successes in European opera houses during the past season are:

**ANNA MARIA GUGLIELMETTI**, Italian coloratura soprano at Covent Garden, London, Paris, Trieste, Cairo, Bari and Lausanne.

**KATHRYNE ROSS**, American dramatic soprano, at Naples, Palermo, Catanzaro and Cosenza.

**LOUISE de CARRE**, French lyric soprano, at Naples, Venice, Spezia, Catanzaro, Cosenza, Potenza and San Miniato.

**STUART GRACEY**, American baritone, at Naples and Catanzaro.

**GIUSEPPE TRENTA**, Italian baritone, at Parma, Bologna and tour of Spain.

**CHRISTINE LOOS**, American dramatic soprano, at Catanzaro.

**GIULIANO ROMAGNOLI**, Italian tenor, at Rome, Messina and Palermo.

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**De Sabata to Conduct Sixteen Cincinnati Symphony Concerts**

At the left of the group of three shown in the accompanying picture (taken for the MUSICAL COURIER in front of La Scala in Milan) is Victor De Sabata, conductor of the Monte Carlo Opera; he will appear as guest with the Cincinnati orchestra next fall, conducting the first eight pairs of concerts of the season. At the right is Pick Mangiagalli, well known Italian composer. The figure in the middle scarcely needs introducing for he is none other than Fritz Reiner, the regular conductor of the Queen City organization. Mr. Reiner will conduct the last twenty-four concerts of the series.

In addition to being a conductor Mr. De Sabata is a composer of note. His opera, Macigno, was performed at La Scala, Milan, during the season of 1916-17. He has also written three symphonic poems—Inventus, La Notte di Plator and Gethsemani—which were produced for the first time by Toscanini at La Scala, and later in America and other countries. Since then these poems have appeared on the programs of many eminent conductors.

For the past ten years the maestro has been devoting himself to symphony conducting, having appeared at La Scala,



AS THE CAMERA CAUGHT THEM.

Victor De Sabata (left), Fritz Reiner and Pick Mangiagalli, composer. The first will be guest-conductor of the Cincinnati Symphony Orchestra for the first eight pairs of concerts, while Reiner will conduct the last twelve pairs. The photo was taken in Italy exclusively for the MUSICAL COURIER.

Milan; Augusteum, Rome; Theater of Turin, Bologna, Trieste and Palermo.

The offices of the Cincinnati Orchestra in the Times-Star Building in that city are open throughout the summer, and many new subscribers for the coming season are reported. A number of soloists of the first rank will be heard at the concerts next winter.

**Edwin and Jewel Bethany Hughes in Recital**

A musical feast was afforded friends and admirers of Edwin and Jewel Bethany Hughes on August 3, when these artists appeared in a two-piano recital at their residence-studio. This was the final concert of a series of six given during Mr. Hughes' summer master class session. The program opened with variations on a Haydn theme by Brahms, which delighted with its color effects and brilliance. This was followed by a group of Brahms waltzes, those delightful bits of crystallized moods so filled with meaning. The next number, Fantasie Tableaux, op. 5, by Rachmaninoff, is divided into four parts—Barcarolle, Night and Love, Tears, and Easter Day in Moscow—each of which is a poem in tone. Mr. and Mrs. Hughes painted one picture after another for their audience with a vividness and depth of emotion that held all spellbound. That the audience listened with regret to the final chords, unwilling to lose the spell of the beauty that had been theirs, is the highest tribute that could be paid these artists. The last group included La Belle Grizelidis by Reinecke, Gigue by Vuillemin, and Scherzo by Saint-Saëns, and made a fitting close to this excellent program, each number being replete with life and beauty. A waltz by Arensky and Tarentelle by Rachmaninoff were played as encores.

Mr. and Mrs. Hughes complement each other so completely in thought, spirit and emotion that their playing is the expression of one mind, one temperament and one mood. Technically their work is clean cut, perfectly balanced and finished in every detail.

**Kaltenborn Symphony Orchestra in Central Park**

Beginning Saturday, August 13, Franz Kaltenborn and his orchestra will give a series of concerts in the Mall, Central Park, on Monday, Wednesday, Friday, Saturday and Sunday of each week until September 4. The concerts will start at 8.30 each evening. This will be Mr. Kaltenborn's seventeenth season as conductor of park concerts.

**Liebling Artist Scores in Atlanta**

Claire Madjette, prima donna of the Atlanta Municipal Summer Opera, has met with success in the eyes of the



White photo

CLAIRE MADJETTE

critics there. Such tributes as the following have fallen to her lot: "A composite of Emma Trentini and Fritz Scheff in their prime. Her voice is beautifully trained and exceedingly sweet." And still this: "Miss Madjette scored a big hit. She has a voice of soft sweetness that almost croons, yet a voice of amazing power." A third reviewer said: "Claire Madjette in the name part displayed a Lucrezia Bori exquisiteness, and an excellent singing and speaking voice."

**Joyce Bannerman Gaining Critics' Favor**

Joyce Bannerman, soprano, has received many good words for her voice and her use of it from reviewers following her appearances. The clearness and richness of her voice, together with her interpretative skill, foster the enthusiasm with which she is met. That "one feels a sympathetic soul singing through her songs" is the offering of the Boston Transcript, and the Herald of that city prophesies for the future with the statement that "she seems a singer meant to work along broad lines." "She has clear feeling for the special requirements of music of different styles and periods," says the Post, and her voice is "unusually full bodied and resonant in the middle register," states the Christian Science Monitor. Diction, too, has had its part in making this artist's singing worthy of note, and A. Dowling, of the Erie Times, stated that "her enunciation of the English translations should be a model to any singer who heard her, and her good phrasing and refined tone made one wish to hear them again."

**Herbert W. Sumsion Marries**

Herbert W. Sumsion, assistant instructor of theory in the Curtis Institute of Music, was married recently to Alice Hartley Garlicks, of St. Joseph, Mo. The ceremony took place in Philadelphia, and the couple are spending the summer in the Berkshires.

**Two Liszt Pianos to Be Exhibited Here**

Among the exhibits at the International Music Exposition at Frankfurt, Germany, were two Chickering pianos, specially made by Chickering for Franz Liszt, and used by the master during his lifetime. The instruments are on their way to America, and will be placed on exhibition at the Chickering showrooms in New York until January.

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## ARTISTS EVERYWHERE

**Paul Althouse**, whose coming season will include recital, concert and operatic appearances, will appear in recital in Owensboro, Ky., under the auspices of the Saturday Musicales of that city. The other artists to be engaged for the club's regular season course are Thelma Given, violinist, the Cherniavsky Trio, and Isabel Richardson Molter, soprano.

**Socrate Barozzi**, Roumanian violinist, paid a flying visit to New York recently when en route to Sulphur Springs, Va., to discuss with Haensel and Jones, his managers, details for his performances during the coming season before enjoying the attractions of the famous southern resort. Barozzi has rented one of the Hotel Greenbrier cottages, and will indulge in outdoor sport before he returns to New York in the fall to prepare for his two New York recitals and touring activities.

**Anna Case** sailed July 27 on the Mauretania for Europe, where she will spend some time at Baden-Baden, resting before visiting Berlin, Vienna and Paris. She will return to America the latter part of September for a coast to coast concert tour, her season opening at the Worcester Music Festival, October 7.

The **Cherniavsky Trio** has been re-engaged for an appearance under the direction of the Saturday Musicales of Owensboro, Ky., where they achieved marked success during the past season. The concert will take place during November to fit in with the artists' closely booked tour of the United States in October, November and early December, as the trio will sail from the Pacific Coast for a concert tour of Australia about the middle of that month.

**Richard Crooks** will sing the tenor role in the Brahms Liebeslieder when this important opus is given in New York during the coming season at the Hotel Roosevelt Musicales. On the same program the tenor will also sing a group of songs. He has also been re-engaged as soloist for the Matinee Musical Club of Philadelphia on November 15.

**Ossip Gabrilowitsch** will give piano recitals in the following Southern cities next season: Bristol, Knoxville and Memphis, Tenn.; Atlanta and Savannah, Ga.; Montgomery, Ala., and Louisville, Ky.

**Dusolina Giannini**, soprano, will make her Holland debut with the Concertgebouw Orchestra under Mengelberg in Amsterdam on March 8 next.

**Thelma Given** will appear in recital under the auspices of the Saturday Musicales of Owensboro, Ky., during the first part of the coming season, before sailing for Europe for a concert tour beginning in January. Other engagements booked for the violinist during the fall include appearances in Evansville, Ind., and in Meadville, Pa.

**Louis Graveure's** fall tour will include the following cities: Montclair, Bristol, Scranton, Greencastle, Appleton, Sioux City, Winfield, Houston, Fort Worth, San Antonio, Atlanta, Lexington, Muncie, Duluth and Winnipeg. Mr. Graveure is scheduled to give a New York recital at Town Hall on November 19.

**Judson House's** appearances in opera at the University of Georgia, Athens, Ga., resulted in his managers, Haensel & Jones, receiving the following telegram from Joseph S. Stewart, director of the festival: "Judson House received ovation as Lionel in Martha tonight, closing University of Georgia Summer School's season of grand opera, George Folsom Granberry, conductor. House's appearances as leading tenor in Hoffman, Trovatore, and especially Romeo were vocally and dramatically of great distinction and beauty. (Signed) Joseph S. Stewart, director."

**Christiaan Kriens** sends greetings to the **MUSICAL COURIER** from Manomet, Mass., near Plymouth. A few of his pupils are with him there, spending the vacation weeks in practice and composition.

**Frank LaForge** will conclude his season's work on August 15 and leave immediately for Canada for a month's vacation. Mr. LaForge expects to do some composing while on his vacation, and will resume teaching on September 15.

**Louise Lerch** has been spending the summer with Mme. Sembrich at Lake George, N. Y. She has been engaged for the principal role in Tales of Hoffman to be given by the St. Louis Opera Company this month.

The **Lenox String Quartet**, under Annie Friedberg's management, is being booked for an extensive concert tour next season. The members will return from their European summer vacation in September, and will begin their mid-western tour on December 1. They will play in several Iowa, Missouri and Kansas towns. Early in January they will be heard in the New England states, including Boston and Hartford dates, and their annual New York concert will take place on February 21 at Town Hall.

**Francis Macmillen**, violinist, is spending his summer in England, where he is preparing for the forthcoming season, which will open for him in Paterson, N. J., on October 11, where he will appear with Mildred Dilling, harpist.

**Mary Miller Mount** participated in the concert given by the Euterpians at the University of Pennsylvania, when they presented the Oriental cycle of Vincent, The Garden of Kama, in costume. Other than playing the difficult and involved accompaniments Mrs. Mount added a short group of solos which included Cyril Scott's Song of the East, the Oriental and a Prelude of MacDowell. The Philadelphia Public Ledger found Mrs. Mount's work characterized by "fine discrimination as to the relative values of voices and accompaniments."

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FEATURING VIOLA KLAISS IN PHILADELPHIA

**Guy Maier and Lee Pattison**, the "piano twins," will be joined by Arthur Shattuck in a number of three-piano recitals next season.

**Rosa Ponselle** could arrange only a short fall tour this October as she must be in New York the middle of the month for early rehearsals with the Metropolitan Opera Company. The revival of Bellini's Norma, one of the first of the new productions, features Miss Ponselle. The cities which will hear her in concert are Detroit, Saginaw, Toronto, Buffalo, Erie, Columbus and Cincinnati.

**Marguerite Potter** recently completed a very successful summer session at her New York studio and is now spending the remainder of the summer at Chenango Lake, N. Y. Miss Potter will return to New York and reopen her studio for the fall and winter season after Labor Day.

**Ethelynde Smith** recently arrived at her New Hampshire camp to find that weeds had invaded her garden plot, but she met them with a will as well as a hoe, and the weeds lost out. Gardening is only by-play for Miss Smith, since she is teaching four mornings a week, and booking engagements for 1927-28. Her season will begin in October, when she will sing in New England and Canada, and will be busily engaged in the South until Christmas. A tour to the coast will follow.

**Ralfe Leech Sterner's** vocal pupils—Frances Deadrick (Dallas, Tex.), Dorothy Hamilton (Canal Zone), and Ruth Ray (Pontotoc, Miss.)—delighted all on June 16 at the concert at the New York School of Music and Arts; they sang their solos exceedingly well. There were also violin and piano solos by older students, the school enjoying a summer session of fine patronage.

## Viola Klaiss Featured in Philadelphia

Viola Klaiss, concert organist, appeared recently at the Ogontz Theater, Philadelphia, where her program was one

## Karl Krueger Conducts Outdoor Performance of Aida

(By telegraph to the Musical Courier)

Seattle, Wash.—To the Seattle Musicians' Association credit must be given for one of the most stupendous outdoor musical performances ever presented in this city. Aida, magnificently staged and gorgeously costumed, was given its first presentation in the University of Washington Stadium on August 9 before twenty thousand spectators. Karl Krueger achieved an artistic triumph as conductor general, and the symphony orchestra provided an excellent background. Jacques Jou Jerville was responsible for the unusually fine work by the chorus of five hundred, and Burton James deserves credit for his accomplishments as technician. Frances Peralta, Marion Telva, William Gustafson, Fred Patton, and Paul Althouse all received an enthusiastic and well deserved reception.

J. H.



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His Alfio in Cavalleria is memorable, His Prologue of Pagliacci was superb, His Gerad in Chenier, astounding, His Barnaba in Gioconda, perfect artistically and glorious vocally, as Fanuel in Nerone he has no rival and in his latest creation, Pizarro in Fidelio (Beethoven's classic opera), his interpretation was ideal, and vocally his style was perfection.

This much esteemed artist is now filling his second successful season's engagement at the Teatro Colon of Buenos Aires.



## CHICAGO

## SAENGER PRESENTS PUPILS

CHICAGO.—A public rehearsal of the Oscar Saenger Opera Class took place at Kimball Hall on July 29. The affair was under the auspices of the American Conservatory, where Mr. Saenger held a summer master class in voice and opera. Prefacing the program, Mr. Saenger made an appropriate little speech in which he emphasized the advisability of opera being sung in English. The program was opened with the singing of the Prologue from *Pagliacci* by George G. Smith. The scene and duet from Verdi's *Aida* brought fourth in the title role Eula Morgan, and Harriet Hebert was Amneris. The recitative and duet from *Rigoletto* were sung by Olga Prange as Gilda and Oscar Bennett in the title role. The second act of *Faust* brought forth Dwight Edrus Cook in the title role, James B. Bartch as Mephistopheles, Agnes E. Swenson as Marguerite, Carmen Milliren as Siebel, and May Wells Campbell as Martha. The duetto from *Cavalleria Rusticana* was sung by Mary Thomas Duffield as Santuzza, Florence Braselton as Lola, and Dwight Edrus Cook as Turiddu. Scene chorus and Brindisi from *Cavalleria Rusticana* brought forth Florence Braselton as Lola and Dwight Edrus Cook as Turiddu, with a chorus from the opera class. Mr. Saenger conducted, with Violet Martens at the piano.

Even though Oscar Saenger had only five weeks to prepare his students several showed operatic talent while others demonstrated stage ability of sufficient merit to assure them success.

## CARL BUSCH IN CHICAGO

Among the distinguished visitors at this office the past week, none was more welcome than Carl Busch. After a four weeks' master class in composition and harmony held at the Brigham Young University in Provo, Utah, Mr. Busch received a call from Notre Dame University, where he gave lessons daily to twenty nuns during a six weeks' master class. On August 1, Mr. Busch went to Battle

Creek, Mich., where he will remain until September, teaching about sixteen hours weekly in that lovely resort, where his coming is counted as one of the big musical events. By the way, one always learns something when Carl Busch, distinguished composer and all-round musician, comes to this office. We did not know that the town of Provo was named after a French Mormon by the name of Provost. That Frenchman was scalped by the Indians in the early days of Mormonism and as Provost is pronounced Provo in French, the "st" was suppressed.

Late in September Mr. Busch will return to Kansas City, where a very large class is awaiting him.

## GUNN SCHOOL PROGRAM

Artist-students of Percy Rector Stephens, Glenn Dillard Gunn and Marcan Thalberg gave a recital in Fine Arts Hall on July 29. Of the lengthy program this reporter was only able to hear three students—Helen Atchison Greene, student of Marcan Thalberg; Kempton Searle, of the class of Percy Rector Stephens, and Rae Bernstein, talented student of Glenn Dillard Gunn.

Mrs. Greene was heard in the *Etude* in D flat major by Liszt and *Waldesra* Chen by the same composer, in both of which her technical equipment was fully demonstrated. The young woman has been well taught and her playing was more that of a professional than of a pupil. She drew from the piano a beautiful tone, virile in dynamic passages and lofty in pianissimos. Her success left no doubt as to the pleasure the audience derived from her playing. Mrs. Greene will be heard from in the field she has chosen for her vocation. In Kempton Searle one found a young baritone with a voice of sterling quality and of carrying power. Better English enunciation has not been encountered in many a season and his delivery of *Boots* by Hazel Felman is comparable only to David Bispham and Reinald Werrenrath. Mr. Searle also sang *Tell Me Not of a Lovely Lass*, by Cecil Forsyth, with telling effect, and his interpretation of the *Tavern Song* by Howard Fisher left nothing to be desired. He, too, met with the favor of his listeners. Rae Bernstein, though very young, has been recognized for some time as a mature artist, a pianist who already ranks among the very best of the city. Her playing of the *Chopin Ballade* in F minor was characteristic of her previous big achievements, revealing anew the beauty of her tone, the fleetness of her fingers, impeccable technique and intelligence of interpretation. She scored a decided and well deserved success.

It was a recital that can but raise the prestige of the Gunn School of Music and Dramatic Art as an institution of musical learning.

## FIFTH DURNO SERIES

Jeannette Durno presented the fifth of her summer recital programs at the Cordon on July 29, the entire program being given by Franklin Schneider, young Chicago pianist, who gave evidence of the possession of natural talent of a high order, to which he has added, during the years of his study with Miss Durno, many of the qualities which make up the artist's equipment. The *Ten Bagatelles* by Tcherenpne were given with fluency and humor, and the *Frank-Bauer Prelude*, *Fugue* and *Variation* showed depth of feeling and mellow tone. His *Chopin group* was brilliant and free in style, and the octaves in the Liszt sixth rhapsody were tremendous. The large audience recalled him many times.

## DOROTHY JOHNSON PLAYS

Dorothy Johnson, a little infant of only four years, gave a piano recital at the Summer Concert Series given by the Chicago Musical College at Central Theater on August 2.

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Dorothy Johnson is probably the most gifted child that has come to our notice in many, many years. She played three numbers by Bach—the *Burree* in A minor, the *Minuet* in G major and the *Prelude* in C major—for her first group. Then, coming back on the stage, she played the first and second movements of the Beethoven *Moonlight Sonata*. Her third group included the *Elephant* and the *Mouse* by Maxim; Williams' *Spanish Dance*; Chadwick's *Cricket* and the *Bumble Bee*; To a *Wild Rose* by MacDowell, On the Ice by Crawford, and Elmenreich's *Spinning Song*. She played all her program from memory, as Dorothy Johnson probably does not read music as yet, but her memory is, to say the least, extraordinary and she played as we say, "by ear." We were told that her teacher has been her mother, Mrs. Florence Booco Johnson of Honolulu, and that during the summer master school at the Chicago Musical College her teacher is Moissaye Boguslawski.

Dorothy Johnson reproduced on the piano what she has heard played to her, with the same accent, the same pedaling, the same interpretation; thus her readings were most interesting and needless to add she took the house by storm. It has been in our province to hear many prodigies but this was the first time that we really came in contact with a four-year-old child who could play the Beethoven *Moonlight Sonata* like Dorothy Johnson played it. One does not feel like encouraging such prematurely developed talent as, with the exception of Josef Hofmann or one or two other great living artists, precocity has not been of great benefit to musicians. Certainly, musicians will point to the fact that Mozart was able to play at the harpsichord at the age of three; that he composed some minuets when not yet four; that he was not quite six years of age when he made a concert tour, but he was an exception—a genius. Perhaps Dorothy Johnson, who hails from Honolulu, will also be the exception to the rule and become one of the great pianists of her generation. All this space is given her at this time because in years to come musical historians may want to look into her past, and the record of her first public performance in America had to be reported at length. The little child received several floral tributes, which were passed to her on the stage and which she accepted with the simplicity that characterized a well behaved little girl. It will be interesting to hear Dorothy Johnson each year to see the progress made by her in her musical education. She is probably the greatest imitative pianist of the day.

## AUER AND BRILLIANT LIVEN

Just before the departure of Prof. and Mrs. Leopold Auer for Europe, via New York, the great master had a visit with Mme. Brilliant Liven and her husband, Michael Liven. "It seems funny," said Mme. Liven to a reporter of this paper, "that we should meet Prof. Auer here. As you may know, we were at the Petrograd Conservatory at the same time and I was a pupil of his in chamber music. We often played together and gave several concerts together in Petrograd."

## ANNA GROFF-BRYANT GIVES MUSICALE

Anna Groff-Bryant gave a mid-summer musicale at her new apartment on Cornell Avenue, August 4. Edith Groff, pianist, member of the Duquesne Conservatory and artist-pupil of Glenn Dillard Gunn, was the guest of honor. Assisting artists were Nathaniel Smith, tenor; Margaret Brewster, soprano; Beatrice Harkness; Theodore Regnier, baritone; Mrs. Anna Misner, contralto, and Lee Lindig, tenor.

## THE KINSEYS IN NEW HAMPSHIRE

From Bretton Woods, N. H., Carl D. Kinsey and his wife sent a card to this office, dated August 1, which read as follows: "Arrived here this morning. We had a lovely ride today. The Mount Washington Hotel is a place that cannot be found often out west. Greetings." RENE DEVRIES.

## Convention of Piano Tuners

The National Association of Piano Tuners, of which Carl Deutschmann of Chicago is president, is holding a four days' convention at the Hotel Commodore, New York City. The convention closes Friday, August 12.

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## P O B A I

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### The King's Henchman Tour

The forthcoming transcontinental tour of the The King's Henchman, which is stirring up a lively interest in musical circles throughout the country, will be under the direction of Jacques Samossoud. In fact, it is not only musically under his baton, but the organization of the entire project is the practical result of his enthusiasm for the Taylor-Millay opera.

Before its premiere at the Metropolitan Opera House last winter, Mr. Samossoud demonstrated his interest and belief in The King's Henchman by acquiring not only the American rights, exclusive, of course, of those cities in which the Metropolitan regularly sings, but also the world



JACQUES SAMOSSOUD

rights. His predictions for its success were more than justified by the acclaim with which the opera was received at every performance last season.

Mr. Samossoud now proposes to begin the exercise of his rights by giving the general American public an opportunity to hear this unusual, native opera, and he has organized a company composed largely of American singers from the Metropolitan to begin a tour in Washington the latter part of October, which will continue for thirty weeks or more throughout the country. The opera will be sung not in auditoriums and concert halls as has been customary, with the few opera companies that have traveled in the past several years, but in legitimate theaters. The bookings are being made by A. L. Erlanger.

Mr. Samossoud is one of the few non-American members of the company. Those familiar with musical affairs in Europe know him as a conductor both of opera and symphony orchestras. Before the war he was well known to the opera-goers of Petrograd, while during the war he conducted the Tsar's Military Symphony Orchestra. He has also conducted at Tiflis, Constantinople, Athens, and more recently, the San Carlo Opera of Lisbon from which he resigned to come to America with his wife, Thalia Sabanieva, soprano of the Metropolitan.

Singers engaged by Mr. Samossoud for The King's Henchman include Frances Peralta, Marie Sundelius, Marie Tiffany, Ralph Errolle, Judson House, Richard Hale, Henri Scott, Dudley Marwick, and Alfredo Valenti. There will be a chorus of fifty and an orchestra of fifty.

All in all, Mr. Samossoud is doing what no American musical entrepreneur has had the foresight and courage to do. He is taking American opera into the popular theaters throughout America and he is doing it with a first class company of English-singing artists.

### MUSIC ON THE AIR

(Continued from page 13)

is William Chosnyk, presented a short program in which he included his own arrangement of Whither, an Ukrainian folk song; Kreisler's Paraphrase on Two Russian Folk Songs, and the Handel Sonata in D. This is a good arrangement for a short program and the violinist is a fine artist, but those who appreciate this fact no doubt felt it was short. Jessie Deppin, known as a composer of light music, was associated with the Granados Quartet on WJZ. The pianist was heard in some solos of her own which gave ample evidence of her originality. Her numbers sung by the quartet were imbued with a quaint charm, and of the ensemble's singing the rendition of My Lovely Celia was an outstanding choral offering.

Sunday, August 7—Gordon Nevins, organist from Philadelphia and well known as a composer, played four of his

own compositions on the Estey organ half hour over WJZ, an offering of musical value which is a gratifying treat every Sunday. His selections were variously chosen with the name of Nevins figuring prominently. There was one graceful, smaller number which remains with us, the Ungerer Frere Jaques, Dormez Vous. Not only is Mr. Nevins an accomplished organist but the organ is a very grateful instrument on the air. A request program was given by Godfrey Ludlow which was made up chiefly of his own arrangements, which by the way are gaining singular recognition in the music field. As Mr. Ludlow is a constant contributor to the outstanding artist hours of WJZ it is to be commented on that his programs are of notable original arrangement and steer clear of the danger line of monotony.

#### FACTS OF INTEREST

WGL has dismissed its suit against the Federal Radio Commission.

There are twenty stations facing the wrath of the Commission for transgression of allocations.

WCGU is reported as having trouble in its broadcasting owing to its close proximity to the ocean.

The Prince of Wales was heard on the air throughout Canada and the United States by means of the N. B. C.

Through KFI, notes are given every Tuesday night on the Hollywood program.

WHO of Des Moines will join the N. B. C.

Frederick Huber, progressive director of WBAL, is in Europe studying radio in the Scandinavian countries.

MARGHERITA TIRINDELLI.

### MUSIC ON THE PACIFIC SLOPE

#### LOS ANGELES, CAL.

LOS ANGELES, CAL.—The third week of the Bowl concerts opened with Italian Night, with Pietro Cimini, conductor of symphony and opera. Approximately 15,000 people were held spellbound under the magic of his baton. The program opened with Rossini's overture to the opera L'Italiana in Algeri, played for the first time in Los Angeles. It was warmly received. The Malipiero Impressions from Nature, Suite No. 1, which followed, had never been heard in the Bowl before, but was effective in the open air and very modern in its construction. The second movement, The Woodpecker, was especially interesting. The scherzo from the suite, Venetian Scenes, by Mancinelli, was new to Los Angeles and proved a fascinating bit of swift and airy movement that the audience would have liked to have had repeated. The Casella Rhapsody, Italia, a familiar and forceful composition, was given a vigorous, not to say modern, interpretation. The interesting variation from the regular orchestral programs was the appearance of the Los Angeles Oratorio Society, John Smallman conductor, which closed the first half of the program with the Hymn to the Sun from the opera, Iris, by Mascagni. This was heard for the first time in Los Angeles and proved a most effective novelty. The Intermezzo from the opera L'Amico Fritz, by Mascagni, was well received, although of no great musical value. The big number of the program was the finale—the prologue from the Mephistopheles by Boito, in which Leslie Brigham, a Los Angeles singer lately returned from abroad, sang the solo made famous by Chaliapin, with a full mellow voice entirely adequate, and the chorus and the orchestra gave a powerful rendition. Cimini received an ovation, cheers and bravos filling the air. John Smallman was called to the platform also for his work in training the chorus. Cimini held the interest throughout the program, especially in the exacting numbers with orchestra and chorus, proving his musicianly understanding with warm and colorful directing, and demonstrating his position as one of the ablest of conductors.

Thursday night brought another well known conductor to the Bowl in the person of Vladimir Shavitch, drawing an unusually large audience. With his opening number was the overture to Benvenuto Cellini, op. 23, by Berlioz, and every number received an ovation. The fourth Tchaikowsky symphony was clear cut, the Pizzicato Ostentato being particularly crisp and emphatic. The Strauss Tone Poem, Don Juan, was given a smooth, poetic rendering that fitted well with the night and the stars. The Prelude to Lohengrin was perhaps his greatest triumph. His interpretation of the Angelic Vision, releasing the floods of music as they appeared and again ascended into Heaven with the Golden Chalice, The Dashing Ride of the Valkyries, closed the program.

Friday evening, Shavitch shared the glory with his wife, Tina Lerner, distinguished pianist. She played the Grieg concerto in A minor, op. 16, for piano and orchestra, without previous rehearsal with the orchestra, Shavitch saying that the quality of the orchestra was such that it was unnecessary. They gave a smooth, powerful rendition, working together as one. Mme. Lerner's reading was original and deviated considerably from tradition. She received overwhelming applause, many recalls and several large baskets of flowers. The program opened with Dvorak's Carnival Overture, followed by Caesar Franck's symphonic poem, Le Chasseur Maudit. The second half of the program consisted of Grainger's County Derry Tune, and Shepherds Hey, which were charmingly played and enthusiastically received, closing with Respighi's symphonic poem, The Pines



HENRI DEERING AND EDWIN SCHNEIDER

snapped in Berlin while Mr. Schneider was doing some work there before returning to Ireland to join John McCormack. Mr. Deering is spending the summer in Berlin, returning to Paris in September.

of Rome, the four movements played without pause. Shavitch excelled in this popular favorite, although the Franck Wild Huntsman was another highlight.

The crowds drawn by the Bowl concerts are consistently larger than ever before. The enlarged accommodations for cars and the greater facilities arranged by the Pacific Electric have made it easier for persons coming from distant parts of the city, and as soon as this fact became generally known it showed immediately in the size of the crowds. B. L. H.

### QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Is the composer's intention as expressed by the markings the only means of determining the interpretation of a composition? F. L.

A.—It is always important to pay strict attention to every mark by which the composer has endeavored to assist the player in the proper interpretation of a composition. However, the strictest adherence to the indications of the composer will fail of purpose unless illumined by the understanding and taste of the player.

It should be remembered that the most vital aspects of music cannot be expressed by markings, however accurately placed or phrased, but await the hand of the inspired performer to make them evident—one must read between the lines, as the saying goes. The player possessing the requisite natural talent and instinct for expression, who has listened much and pondered often over a phrase, need not be hindered by markings.

The interpretative talent is as much a gift as the creative. It has often happened that composers have admitted that the interpretation given a work from their hands by a great artist, has far surpassed their own conceptions. The services rendered to the world by great interpretative artists who have succeeded in making clear and convincing the beauties of many a work which might otherwise have remained unknown cannot be estimated.

### Hugo Riesenfeld Back with New Films

Hugo Riesenfeld, moving picture director and orchestral conductor, returned on August 3 from a tour of Europe. He brought with him a number of films which will be shown at his Colony Theater (reopens on September 6), and the completed score of Uncle Tom's Cabin, which will have its premiere on Broadway in the early fall.

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## RAVINIA OPERA

PAGLIACCI AND CAVALIERIA, JULY 30

RAVINIA.—The performance of Pagliacci brought forth Lucrezia Bori as Nedda and Edward Johnson as Canio. Mme. Bori, one of the most satisfying lyric singers of the day, is also an actress of the first order, as witness her performance of Nedda, which is a creation all her own. The idea of coming on the stage dressed as a ballerine is an innovation quite in keeping with the role. Not only does she dress the part well, but she also acts it with great sincerity and understanding. From the first entrance until Canio stabs her, her Nedda is so different from any other seen on the stage that one is tempted to write an analytic report of her performance, and it might be the pleasure of this reviewer to do so before the season at Ravinia comes to a close. Suffice to state here that she sang as well as she acted; thus her performance left nothing to be desired and everything to be admired. Young musicians and others who believe in luck are absolutely wrong. Luck may play a part in one's life, but hard work and talent, when united, always brings success. Mme. Bori did not reach the high place she occupies on the lyric stage by luck. She won her triumphs through hard work, plenty of study, big personality and intelligence. Her Nedda is today incomparable.

Edward Johnson finds in the role of Canio one of the best vehicles in his repertory. He sang throughout the evening with great tonal beauty, and the virile manner in which he delivered the Lament brought him the full approval of the audience, which recalled him many times before the curtain at the close of the act. The other roles were entrusted to the same singers heard previously. Special notice must be made once again of the Tonio of Danise. Danise is one of the most perfect singers now before the public.

LUCIA, JULY 31

Florence Macbeth, pretty to look upon, and whose voice charmed the ear, made a hit in the first production this season at Ravinia of Donizetti's Lucia. There are some reviewers on musical matters who still rejoice when Lucia is billed. Unfortunately, perhaps, we are not among them, as we find the score worn to the thread. This being set down, it must be added that as far as Macbeth and Chamlee were concerned the performance had smooth sailing. Macbeth sang gloriously throughout the evening; likewise her vis-a-vis, Chamlee, a tenor of whom Ravinia is justly proud. Basiola, who was entrusted with the baritone role, has a beautiful voice which he forces, however, to its limit

too often not to deserve criticism and also for resting on a high tone. Basiola's breath control is really remarkable, but who ever permitted him to stay on a high tone for several measures should be as much reprimanded as the young baritone. The orchestra played as though tired, but in contrast the chorus sang well.

SYMPHONY CONCERT, AUGUST 1

The regular weekly symphony concert, under the direction of Eric Delamarter, brought forth as soloists Margery Maxwell, soprano, and Alexander Zuckowsky, now concert-master of the Ravinia orchestra.

FEDORA, AUGUST 2

Fedora was repeated with the same cast heard recently, including in the leads Roselle, Martinelli and Danise.

ROMEO AND JULIET, AUGUST 3

Gounod's Romeo and Juliet had another performance on Wednesday evening, with Lucrezia Bori and Edward Johnson as the two young lovers.

CHILDREN'S CONCERT, AUGUST 4 (AFTERNOON)

The children's concerts are becoming more and more popular at Ravinia as witness the crowd that came on Thursday afternoon to enjoy a program that not only met with the approval of the youngsters, but also was decidedly in the favor of the grown-ups.

THE MASKED BALL, AUGUST 4

The Masked Ball, sung in Italian, should have been billed as Ballo in Maschera, but, what is more important, the opera was beautifully sung by Elisabeth Rethberg, who essayed the role of Amelia for the first time on any stage. Julia Clausen sang the music written for the Witch also for the first time, and the other singers were Florence Macbeth, who was a good looking and well voiced page; Martinelli, Danise, Lazzari and D'Angelo. Papi conducted.

Elisabeth Rethberg can well be proud of her big achievements at Ravinia this season. She has been heard in many different roles and she has triumphed in each. She has also been cast by General Director Louis Eckstein in roles in which she has never been heard previously in these surroundings, several of which were new to her until the present season. She sang the soprano role in the Masked Ball as though it was not novelty to her, but a part in which she had been heard elsewhere. Only one adjective seems to befit her rendition, and that is "superb."

Julia Clausen found in the Witch one of her best roles. So well made up was she that one had difficulty in recognizing her, and it was only after she had sung a few bars that our ears detected that Clausen was cast as the gypsy. Vocally, too, her interpretation left nothing to be desired.



BERENICE VIOLE,

who, after studying for one year in Paris with Alfred Cortot, gave a successful piano recital at the Salle Comedie. She studied the previous year in Berlin with Arthur Schnabel, and appeared as soloist with the Berlin Symphony Orchestra, and also gave a concert, of which the German critics spoke in highest terms. This young American pianist is now returning to the United States with the best instruction that Europe could give and with experience as well. Miss Viole intends to give concerts this coming season in New York and Chicago. She is a graduate of the American Conservatory, Chicago, where she studied piano with Henriot Levy and theory with Arthur Olaf Anderson.

Her tones were steady, of beautiful quality and her success left no doubt as to the impression she made on the audience. Macbeth did a great deal with the role of the Page. As said above, she looked good in the travesty, and vocally she won first honors in the success of the night with Rethberg and Clausen.

If the women were highly satisfactory, the same may be said about the work of the men. Martinelli made another hit, even though we found his voice a little too strong, too big, too dramatic for the role of the tenor in this opera in which we have yet the recollection of Alessandro Bonci, who made the part his own while a member of the Chicago Grand Opera Company. Danise again used his summer voice—that is to say, he sang mezza-voce most of the evening—yet, as ever, he met with considerable success at the hands of his innumerable admirers. In the role of the two villains, D'Angelo and Lazzari were more than adequate. The choristers gave a very good account of themselves; likewise the orchestra played the old Verdi score with much brilliance.

FRA DIAVOLO, AUGUST 5

Fra Diavolo was repeated with the same cast heard previously.

LOHENGRIN, AUGUST 6

The second performance of Lohengrin brought forth, in the title role, Edward Johnson, who had for his vis-a-vis, Elisabeth Rethberg as Elsa. The other roles were entrusted to the same singers heard at the first performance of this opera.

RENE DEVRIES.

## Arnold Volpe to Conduct Philharmonic with Fokine Ballet

Arnold Volpe, who was the originator and first conductor of the Lewisohn Stadium concerts, will conduct the Philharmonic Orchestra on August 17, 18, 19 at which time an attraction of extraordinary interest will be featured in the appearance of Michel Fokine, his wife, Vera Fokine, and their American Ballet. The program which the dancers will present will include the Medusa Ballet, performed to the music of Tchaikovsky's Pathetic Symphony; Le reve de la Marquise, to Mozart music, and a variety of shorter numbers by Glazounoff, Liadoff, Ippolitoff-Ivanoff, Mendelssohn, Saint-Saens and Deems Taylor. This attraction is the longest booked engagement of the season with the Philharmonic.

## Queen Mario Achieves Triumph

The following telegram was received from Joseph S. Stewart, director of the University of Georgia Summer School season of grand opera at Athens, Ga., where Queen Mario appeared recently: "Queen Mario achieved a positive triumph as Juliette and Martha in the University of Georgia Summer School season of grand opera, George Folsom Granberry, director. Tonight she closed the season, receiving tumultuous ovation from an audience of six thousand. She is a supreme artist."

## Anthony Pesci Busy

Anthony Pesci, young American tenor, appeared as soloist at Saint Anne Church in Staten Island, N. Y., on July 23, and is to appear in concert in Prospect Park, Brooklyn, within the near future. He has also been engaged to sing in the opera, Tosca, in Baltimore in October.



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### Leide-Tedesco on a Visit to America

Manoah Leide-Tedesco has returned from two years of study and other activities abroad. Mr. Leide-Tedesco, who is known in this country as a versatile musician, spent considerable time in Prague and while there had the privilege of conducting the Philharmonic. Though he boasts of his American citizenship, he was born and trained in Italy, and up to the present time has traveled so extensively that he speaks seven languages fluently. The young musician is proud of the fact that he was the first American citizen to have the honor of conducting the orchestra in Prague. This happened in July, during the twenty-fifth jubilee celebration of the city, at which time there were many guest conductors invited. In addition, he was the only pupil of Vaclav Talich, who is the regular conductor of the orchestra.

Because of the singular occurrence of his conducting the Philharmonic, Mr. Leide-Tedesco chose a unique program for the event. It was largely made up of novelties, among which figured Pizetti's La Pisanella and the Symphonic Suite to D'Annunzio's Oriental Drama, authorized by the author. This was the first performance of the works in Prague, and the Pizetti composition was of especial interest to the conductor as it was under the elder Pizetti that Mr. Leide-Tedesco had had his first training in Italy as a boy. Other than these first presentations he was progressive enough to introduce the two symphonic works of De Falla to the Czech people, and is the possessor of the only arrangement of a Vivaldi concerto from chamber music to large orchestras. His conducting of the Philharmonic Orchestra took place just three weeks after Willem Furtwangler had occupied the post.

As stated before, while in Prague Mr. Leide-Tedesco had the opportunity of studying with Talich, whose work the



MANOAH LEIDE-TEDESCO

young musician admires very much. With the great conductor he took up the subject of conducting and also took advantage of the opportunity of studying composition with the well known Czech composer, K. B. Jirak. In the midst of so much musical talent it could not help but be the good fortune of Mr. Leide-Tedesco to come in contact with Richard Strauss at the time he was in Prague, and he feels very proud that Strauss was sufficiently interested in him to go over some of the scores with him.

Another matter which is of decided distinction in the career of the aspiring conductor is that Felix Weingartner personally authorized him to make the translation for the first Italian edition of his book, which is a treatise on the nine Beethoven symphonies, and in its original form is known as Ratschlage Fur Auffuhrungen Der Symphonien Beethovens. Mr. Leide-Tedesco is an admirer of the moderns. He appreciates Suk, whose works he studied with the author, and of Mahler he says that he conducts his works with great delight as he is a composer who breathes a deep and pathetic philosophy.

Mr. Leide-Tedesco is remaining in America until the latter part of this season, when he will return to London and Central America to fill engagements there. T. M.

### Kisselburgh and Mabel Ritch in Program

Alexander Kisselburgh, baritone, and Mabel Ritch, contralto, gave a joint recital at Buzzard's Bay, Cape Cod, recently. The program consisted of an aria from The Seven Last Words of Christ by Dubois, three Brahms songs, a group of Russian songs, and a group of English songs by Mr. Kisselburgh, the aria, Du Christ avec ardeur, by Bemberg, and a group of English songs by Miss Ritch. Mr. Kisselburgh is spending a busy summer filling engagements. On August 14 he is singing in Cape May, N. J., and on August 21 he will sing over WJZ during the intermission of the Philharmonic Orchestra.

### Springfield Orchestra Engages D'Aranyi

Yelly D'Aranyi, violinist, whose first season in America begins in New York on November 26, will play with the Springfield Orchestra on November 29. Among her important bookings are three New York appearances, concerts in Boston, Baltimore and Poughkeepsie, and a joint recital tour with Myra Hess in Havana.

### Mildred Dilling in Etretat

Mildred Dilling, harpist, is at her villa in Etretat after a series of concerts and broadcasting engagements in England and Scotland.

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# MUSIC AND THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### KING OF KINGS IN EUROPE

Frederick Stahlberg, who directed performances of Cecil B. De Mille's King of Kings both at the Gaiety Theater here and at the Chinese Theater in Los Angeles, is on the high seas en route to Salzburg, Austria, where he will conduct the film's European premiere at the celebrated Salzburg Festival. Mr. Stahlberg sailed on the United American liner, Cleveland, for Bremen and will reach the south-



**EUGENE ORMANDY**, associate conductor of the Capitol Grand Orchestra, who has just returned from Europe with several hundred orchestral scores for the Capitol music library. Mr. Ormandy, who made an extensive tour of the musical centers of Europe, states that he believes that no European symphony orchestra is superior to the orchestras of the large Broadway motion picture theaters.

ern Austrian city eight days in advance of the picture's showing.

Salzburg has been noted as the summer home of Wagnerian opera, vying with the German Bayreuth. This year Max Reinhardt will be there with The Miracle, and Stahlberg with The King of Kings. Therefore the Festival will have all the dramatic elements of Oberammergau or Herculiz. Herr Reinhardt's visit to Mr. De Mille in California last February led to a cordial invitation to the American producer to show his Biblical epic with its musical score before the most artistic audience of central Europe. The invitation conveyed all the more honor because it marks the first time the silent heroes and heroines of the screen will be seen in the arena of the full throated Tannhausers, Lohengrins, Elsas and Brunnhildes.

The picture will be put on with the complete Gaiety Theater effects by an American staff supervised by William Vogel. Mr. Vogel, who has been booking The King of Kings in the principal European cities, will make a special trip to Salzburg this month. In a cable he states: "King of Kings now scheduled to open this fall in Paris, Berlin, Vienna, Prague and Budapest. Each opening a special run with complete New York production."

### ROXY'S THEATER

The new week's program at Roxy's opened Saturday—and what a mob! The Hippodrome in its best days was no comparison. The attraction? One can safely allude to "everything"—the tremendous auditorium, its beautiful decorations, its comfortable chairs, cooling temperature, and then the performance itself, always interesting to a very high degree.

This week John Barrymore, handsome and versatile as he is, invites the close attention of all in his vivid portrayal of Don Juan. This picture is not new to Broadway, but is offered for the first time at popular prices. It is certainly an interesting and cleverly produced film and Barrymore is at his best. Mary Astor and Estelle Taylor are both good, and likewise the balance of the long list of those completing the cast.

The musical program is fully up to the high mark Roxy has set. It begins with a Russian Festival, Piroushka, which offers these features: Ippolitow-Iwanow's March of the Sardar, Roxy Symphony Orchestra; Dancing Song by the chorus; Breezes, Anna Savina, Balalaika Orchestra and chorus; Dance of the Kerchief, M. Vodnoy and the Ballet Corps; Two Guitars (Horchief), The Balalaika Orchestra; Dance Grotesque, Stella Stepanoff and M. Vodnoy; Dance Russe, Theodore Stepanoff; Finale, Ballet Corps and Ensemble. All of these numbers were delightful and showed a

master arranger. The magazine is an important part of every program and held just as much interest as The Divertissements which followed; Orientale, danced by Amelia Allen and Ballet Corps (Miss Allen is very clever indeed); A Music Box (Liadow), Florence Rogge, Vivian LaTonge and Leon Leonidoff (a huge music box is shown, and as the roll turns round the puppets dance), and Love's Dream (Liszt), the Ensemble, with solo by Dorothea Edwards.

### PARAMOUNT

Barbed Wire, at the Paramount this week, is an unusual and interesting war picture, featuring such prominent screen stars as Pola Negri, Clive Brook, Einar Hanson and Claude Gillingwater. It is the story of a French peasant family, the father being a veteran of the Franco-German War, and consequently a bit gentle in his philosophy until his son is reported killed at the front. The daughter, Pola Negri, is full of bitterness toward the foe, which is not at all alleviated by the fact that her farm is converted into a German war camp for prisoners. But after she has fallen in love with one of the prisoners, Clive Brook, a hated German, and learned that his family is suffering, too, from the same war, and that his little sister has been killed by a bomb from a French plane, she realizes the horror and futility of war. She is cruelly taken to task for this attitude by her neighbors, and only the happy intervention of her brother's return, alive but blinded, to his home prevents the villagers from turning her out of her home with her German lover. The brother, of course, preaches his gospel of love and kindness and turns the bitter hearts of the peasants. It is all a little overdone, but necessarily. It has for its purpose the serious task of showing up the other side of the war question.

Other features of the entertainment were the selections by the Paramount Orchestra—Memories, by Hand—and the Jesse Crawford organ concert, and an interesting presentation, Orange Blossoms, devised and staged by Frank Cambria, and featuring Eugene Cibelli and Dorothy Neville in vocal numbers, the Paramount Girls in dance accompaniments, Earl and Bell, Dezso Retter, entertainers, and the Paramount Stage Orchestra, with Ben Black as guest conductor. The whole was admirably staged and directed; especially well done was the finale scene, A Florentine Wedding, done in the style of Tiepolo. Nathaniel Finston acted as general music director.

### THE MARK STRAND

Billie Dove is appearing at the Mark Strand this week as The Stolen Bride. Lloyd Hughes steals her. And that seems to be the story. Douglas Fairbanks once gave voice to a peculiarly descriptive bit regarding Miss Dove's acting. Suffice it to say that one must shake his hand at his conclusion. It might be interesting to say that Lilyan Tashman is also in the cast of The Stolen Bride; she is certainly interesting.

Topics in pictures from the world's news show many a timely scene. The Prince of Wales and his brother hold forth and then there is President Coolidge picking up his dog by an unresponsive bit of the neck, and holding him in position by the hind feet. The title said, "I do not choose to run again" and there was some speculation as to whether or not he spoke for the dog. He looked as if he never could.

Mlle. Klemova and the ballet corps, the orchestra, and Don Voorhees' "especially arranged program," not to speak of Cy Landry and Orville Rennie, tenor, were also among the offerings unusually entertaining.

### DO YOU KNOW THAT—

Jeanne Eagels has joined the troupe which is headed for somewhere or other in order to make Fires of Youth, in which the very fiery John Gilbert will be featured. Miss Eagels will play the role of a newspaper sob sister, and that should be interesting; she is a very lovely lady to look upon. And her tilted nose—which is really a presager of her success—should find a new attraction for those who remind us occasionally that Miss Eagels has "a face like a flower."

Speaking of tilted noses, have you ever noticed that almost every lady success in the movies has just such a nose—Gloria Swanson, Norma Talmadge, Mary Pickford, and lots of others, for instance.

We haven't heard the last of Gentlemen Prefer Blondes. When it came off the "best seller" list, and we learned that the Prince of Wales chuckled over it, it seemed that its life was complete. But not yet! Famous players are still dickering about for a blonde, and Anita Loos is westward bound, where she will prepare the script. Perhaps you remember that the self same story was written first on a trip from the west, when Miss Loos found time heavy and wanted to keep busy.

Major Merian C. Cooper and Ernest B. Schoedsack, who made Chang, are off on another expedition. Where they are supposed to be is a mystery. Perhaps Major Cooper carried French books relating to lions to throw off all suspicions as to their whereabouts. But then perhaps he didn't know we could read the titles of his intriguing volumes. There was one, we remember, about Liberia, and though they have said nary a word to confirm it, perhaps that's where they have gone.

Elsie Ferguson is soon to rehearse the dramatic version of Louis Bromfield's Green Bay Tree. It will be called House of Women. Nance O'Neill will also be in the cast. Both Miss O'Neill and Miss Ferguson are well known to motion pictures, although Miss O'Neill's cinema activities were not so varied nor long lived as those of Miss Ferguson. Up to last year, at any rate, Miss Ferguson was still under contract with a large company, though she made but few films.

### AMUSEMENTS

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**CHORUS OF 100—BALLET OF 50**  
MARIA GAMBARELLI, Prima Ballerina  
FEATURE PICTURE  
WILLIAM FOX presents "WHAT PRICE GLORY"

Wings, the much heralded Paramount picture, will have its premier at the Criterion Theater next Friday night. J. S. Zamecnik has provided the musical score.

Topsy and Eva, starring the Duncan Sisters, is at the Rivoli, and The Way of All Flesh continues at the Rialto, both being Paramount productions.

The King of Kings holds its own at the Gaiety. Dr. Frederick Stahlberg, Dr. Hugo Reisenfeld's assistant, is en route to Salzburg, Austria, where he will conduct the premier of this great film at the festival there. King of Kings is scheduled to open in Paris, Berlin, Vienna, Prague and Budapest this fall.

Old San Francisco, with Dolores Costello, is the continued attraction at the Warner Theater and the pictures at the Capitol, Strand, Paramount and Roxy theaters are unusually good this week.

The Capitol Theater can boast of at least one honest usher. A platinum and diamond piece of jewelry was found at the theater and turned in by an usher last week.

The Big Parade seems never to reach a final performance. It still draws big audiences.

### BAYREUTH

(Continued from page 5)

women were weak by comparison with them and with the wonderful Frickas New York and London know.

The scenic machinery worked well. It was all decent if not wonderful. The worst thing was the gold in the first scene of Rhinegold. It was rendered in the form of an under-water lighthouse, and when Alberich stole the gold it was just as though he had extinguished a street lamp.

RICHARD CAPELL.

(To be concluded)



### AT DEAUVILLE.

Cecil Arden, of the Metropolitan Opera Company, snapped on the boardwalk at the fashionable and popular French sea-resort. Miss Arden was scheduled to give a concert there and will also sing in Geneva.

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DUSOLINA GIANNINI

continues to divide her summer activities between tennis, baseball, swimming, automobiling, dog kennels and preparation of new programs. The above snapshot caught her in a characteristic pose as pitcher of the Giannini baseball team in Pleasantville, N. J.

### A Poem to Charlotte Lund

The following little poem was written by an admirer of Charlotte Lund:

If you like the opera,  
To understand it well,  
You must hear one, Charlotte Lund,  
And what she has to tell;  
She makes it comprehensible,  
Her wit will make you smile,  
And you will hear some arias,  
Sung in a way worth while,  
You'll have a pleasant evening,  
You'll gratefully applaud,  
For Opera a la Charlotte Lund,  
Will never make you bored.

W. E. BRADELL.

### OBITUARY

#### REX TILLSON

Rex Tillson, coach, teacher and lecturer, who lost his life in an effort to rescue his wife, Marguerite Heaton, from drowning, was buried at the Nyack Cemetery on July 26, after funeral services had been held at the home of Mrs. Tillson's parents at Valley Cottage, N. Y., where the tragedy occurred.

It was on July 24 that Mrs. Tillson was caught in the current over the dam of the pond in which she and her husband were bathing. Mr. Tillson dove to her rescue, and though he succeeded in pushing her toward the shore to safety, he was unable to cope with the power of the current, and it was impossible to save him.

Mr. Tillson studied the theory of music with Horatio Parker at Yale, and then pursued his music studies in Europe, where he studied organ under Widor; piano under Stepanoff, and voice and operatic repertory under Cotogni. He was associated with Lucy Gates, Mme. Chemet, Riccardo Martin, Greta Toppadie, and other well known artists, and was also successful in the lecture field, delivering a series of lectures on the opera and development of song, under the auspices of the Board of Education of the City of New York. He illustrated his own lectures.

His high ideals and standards in music won for him the esteem and admiration of those who knew him professionally and personally, and his efforts to attain the highest in quality and interpretation served as an inspiration to those who worked with him.

#### JOSEPH O'MARA

Joseph O'Mara, widely known operatic tenor, died at Dublin, Ireland, on August 5. Joseph O'Mara was born in Limerick, and made his first appearance in 1891 in the opera Ivanhoe. He sang at Drury Lane and Covent Garden as the principal tenor in grand opera, and also appeared at important concerts in London, and made a three years' tour of the United States, where his chief success was in Peggy Machree. At the time of his death he was managing director and principal tenor of the O'Mara Opera Company.

#### DISCOVERER OF OSCAR STRAUS DEAD

VIENNA.—The passing of Andreas Aman marked the end of one of the most interesting theatrical careers of the German operetta stage. It was Aman, who, while director of the Carl Theater, Vienna, discovered Oscar Straus and Heinrich Reinhardt and produced their first big successes, The Waltz Dream and Das süsse Mädel, respectively. Aman retired from the theater some fifteen years ago and has now died in complete poverty.

P. B.

#### ISRAEL E. BRETZFELDER

Israel E. Bretzfelder, owner and president of the Kra-kauer Brothers Piano Company, died on August 3 of a heart attack at his summer home at Rye, N. Y. The deceased, who was fifty-five years of age, is survived by his wife and a son and a daughter. Funeral services were held August 5 at the Universal Chapel, 52nd Street and Lexington Avenue, New York City.

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Serious European composers have conquered America, but serious American composers have failed to conquer Europe. The honors, while uneven, have been financially profitable to both sides.

Nikola Zan, a New York vocal teacher who is conducting a summer class in Portland, Ore., had the pleasant experience of reading in reprints from the New York papers that one of his pupils, Antonio Vanna Ragloz, has been discovered here as an embryo Caruso. If the result of the discovery proves to be of a more enduring nature than is usually the case in events of this kind, Mr. Zan's stock in the vocal instruction industry should rise considerably.

The decision of Roger Wolfe Kahn to quit the jazz field for the flying field arouses conjecture as to how high the scion of a wealthy family can really soar. The son of the famous financier has acquitted himself with flying colors as a jazz conductor, and it is hoped that it was no fly in the ointment that brought about his determination to become a high-flyer—an occupation which seems not inappropriate in the case of a wealthy young man.

Chaliapin recently paid a demand for \$100,000 made on him by the Soviet Union of Artists by drawing a check on a Moscow bank which was seized by the Soviet government some years ago. With the bank went about \$200,000 of the singer's money. Besides illustrating the quick wit of the famous basso, the incident shows him to be a competent business man. It is doubtful if anybody could mulct him of \$225,000—Mischa Elman please note.

Whether jazzists are artists or not is a thing that is just now being discussed among musicians as well as among those who know nothing of music but a good deal of jazz. However that question may be answered in the ultimate, it is certain meantime that jazzists are men—which is, after all, much more important, isn't it? The story that comes from Rochester of Paul Whiteman's coolness during a theater panic is not the only one of the kind that has come to light in recent years. Often, when fire breaks out in a theater or something of a similar

Why have the New York concert artists and teachers no club house of their own?

panic-causing sort eventuates, the jazz leader keeps his post, keeps his men playing popular and lively music, and he and his men alike display real heroism. Sometimes they actually put themselves in danger by so doing. At all times, they show cool and collected heads that are to be found only on real men.

Eugene Goossens, conductor of the Rochester Orchestra, passed through New York en route from Europe to California, where he will conduct eight concerts in the Hollywood Bowl. Mr. Goossens promises American audiences the initial presentations of a number of interesting new compositions which he discovered during his stay abroad.

Rosalinda Morini, young soprano, who at a recent audition made a most favorable impression on Otto H. Kahn, is an American, born in Freehold, N. J. She has been promised a hearing with Gatti-Casazza, impresario director of the Metropolitan, in October. It is gratifying to note that native-born singers are slowly but surely acquiring the "open sesame" to doors that were so long closed to them.

The controversy among the Metropolitan directors and box-holders on the subject of the site of the new opera house is still going on. The supporters of the idea that Central Park would be an ideal location seem to have suffered a severe setback in the stand taken by Mayor Walker, who discountenances the placing of a theater in the city's recreation ground. In stating his views the Mayor says that he would even like to see the buildings at present located in the park removed.

There are certain recognized methods by which prima donnas can acquire pearl necklaces and other costly articles of adornment; one of these methods, which must be employed where there is no available duke, trust-magnate or prodigal college student, is the old and commonplace one of purchase. Raquel Meller, Spanish singer, according to the New York American, about two years ago adopted the last means of acquiring a costly string of pearls from a Paris jeweler; but she must have had one of the other methods in her subconscious mind, as she neglected the detail of paying the jeweler a matter of 2,000,000 francs, the price of the pearls. As a result she is reported as being minus her queenly ornament, besides being the ward of a judicial administrator who will look after her financial affairs and endeavor to see the jeweler paid for the two-years' use of the necklace.

A really surprising thing is the interest that seems to be taken in the carillon. The carillon, as many do not know, is a peal of bells such as is found in many churches abroad, and in some in this country. The players have great skill (so it is said) in playing this musical instrument—if it is a musical instrument, which this writer, for one, doubts. Old time carilloneurs—especially in England—worked out mathematically all of the possible orders of notes that could be played on the number of bells in their particular set of chimes. The orders were written down by number: 12345, 13245, 14325, etc., and, if there were many bells, it is said sometimes to have taken months of ringing, so much per day, to get around the entire series of possible tunes. A worthy exercise, indeed, and highly musical! As for the tunes—hymn tunes mostly—that are played by the experts from Europe who are brought to this country to give bell-ringing recitals, they seem to this writer to be merely spoiled by being played on the bells.

The news from West Point is certainly amazing. It is reported that Colonel C. B. Hodges, acting superintendent at the U. S. Military Academy at West Point, has closed the reservation to automobiles because he fears the vibration caused by their passing might put out of tune the Academy's pipe organ. It is also reported that, for the same reason, the Colonel has revoked approval of the proposal of the State of New York to build a modern highway through the reservation. There seems to be something wrong with this news item. It is hard, indeed, to conceive of such autocratic rulings being made for such an insignificant reason. If the Colonel's alleged reasoning were to be universally approved we would soon see our principal city streets closed to traffic for fear the vibration might put our church organs out of tune. We admire the Colonel's love for music. The military is now supposed to be the chief agency for the keeping of peace in the world, and a high officer's respect of harmony is encouraging. But he is likely to stir up a row.

## A MEDICO ON JAZZ

The other day a conversation took place in a New York social club upon the subject of jazz. The conversationalists were not musicians. They were mostly professional men of one sort or another—architects, lawyers, doctors—and all of them college men. They got on the subject in the course of idle time-passing, and soon took it seriously and discussed it from all its angles, mental, moral and physical.

What was said was not worth much until, finally, a medical man was induced, evidently against his will, to offer some suggestions. He said he offered the suggestions unwillingly and hesitatingly because he knew nothing about music and was not fully able to see the connection between the thing that is called jazz music and our so-called jazz age. However, he was a specialist, a neuropath, and he had formulated some ideas in regard to the present popularity of jazz that, though not, so-to-say, official, are, nevertheless, valuable.

His thought seemed to be, primarily, that humanity seeks its pleasures according to its nervous condition. As the nervous condition changes the pleasures change. Pleasures that satisfy at one time, in one epoch or decade, may fail entirely to satisfy at another time. The gradual decline of the minuet, the lancers, the quadrille, the waltz, and other such obsolete or almost obsolete dances was due, in the opinion of this physician, not to what one ordinarily calls change of taste, but to a purely pathological nervous condition—a general state of nervous fatigue.

The idea seems to be that, at times, people have danced lustily for the delight that healthy animals take in rhythmical physical exercise. Such people are in a state of nervous tranquillity—their nerves are at rest. They are no more excited than children at play. From this sort of peasant dance to the romantic waltz or the stately minuet one must trace the gradual development of mentality and manners; and for the decline of the waltz and other quiet dance forms and the rise of the two-step and fox-trot to jazz, one must seek motives in gradually exhausted nerve centers.

The waltz today fails to satisfy. Why? Simply because the nerves of the present generation are in such a state that they are soon bored by slow motion, just as they are bored by silence. A healthy, normal animal, whether human or not, is not bored by tranquillity, rest, silence. A man in a normal state can sit all day fishing or drifting along with a small breeze. When his nervous health begins to fail he takes to tobacco, to fast motors, to exciting sports; and for those who cannot indulge in such things jazz furnishes the substitute.

Jazz is rhythmic in the sense that a motor is rhythmic. It is all very well to talk about cross rhythms and syncopations in jazz, but these only serve to accentuate the absolute, unchanging regularity of the beat, maintained by the banjo in most jazz orchestras. Jazz devotees resent any irregularity of beat. They want no retards. If there is expression it must be purely dynamic or the result of varieties of orchestra color. The rhythmic beat must be fixed, unchangeable, mechanical, and the jazz lover will be just as annoyed by any deviation as a motorist will be by any irregularity in the beat of his motor. We have all seen absent minded motorists. A cylinder is missing, there is a click somewhere that is unusual, and it gets on the motorist's nerves.

Yes, says the doctor, but not if the motorist's nerves are in good shape. The reason the poorly acting motor gets on the motorist's nerves is because he is depending upon the rhythmic beat for stimulation. When the beat fails in its perfect regularity it is as if the motorist were deprived of his dope. Thus also with the jazz lover. The more jaded the nerves are the more rapid and rhythmic the beat must be to soothe them.

This doctor failed to take the matter seriously or to become excited about it. He evidently had no intention of trying to reform the world, and was interested in the matter purely as a scientific problem. "But what will be the end?" he was asked. "End?" he replied. "Why, the world will go on worrying along as it always has. The weak ones will die off and the strong ones take their place. Then music will get back or go forward to other forms. What sort of forms? Who can tell? Who could have predicted jazz? Who can predict what will follow?"



# SOME BERLIN BULLETINS

By the Editor-in-Chief

Berlin, July 24.—Prevailing cool and rainy summer here, as well as everywhere else in Europe. Nevertheless, every Berlin musician possessing money for fare and board, is vacationing at the seashore or in the mountains.

The opera houses and most of the theaters display the "Geschlossen" sign.

Reopening of the State Opera is scheduled for August 27, with Tannhäuser.

Sinclair Lewis was here, and the Berlin literati seemed to know about him. The book they like best of his output is *Arrowsmith*.

Pilsener, at 75 pfennigs per large glass, is the greatest bargain in Berlin. Nothing else seems cheap.

Mme. Schön-Renée has ten American pupils for a summer sojourn, several of them from the Juilliard Foundation.

Erich Simon, and Mrs. Louisa Wolff, are vacationing away from Berlin. The third partner of the Konzerdirection Wolff, Erich Sachs, was questioned concerning concert conditions in Germany, and reported them as improving slowly but steadily.

Among artists from America to be heard in this land next season are Gigli, Giannini, Spalding, Crooks, Hayes, McCormack, Paul Whiteman, etc.

There is a Mengelberg & Co. at No. 12 Link Strasse. They deal in mortgages.

The Winter Garden Orchestra plays "Wagner's Tannhäuser Overture, In Jazz Distortion." The version, however, shows no trace of real jazz, but is old fashioned ragtime, with antiquated use of the drums and woodwinds. As a finale, the trombone players rise, are spotlighted, and blare the Pilgrim's Chorus in the manner of Sousa's soloists in his *Stars and Stripes Forever*.

Marie Rappold, the American soprano, is in Vichy, France.

Mischa Elman is at Scheveningen, Holland, where he has just made a successful appearance.

One reads in the European edition of the New York Herald that Elinor Dunsmuir (daughter of an American mother and of the Hon. James Dunsmuir, former Governor of British Columbia) wrote a ballet, *The Sphinx*, "produced successfully at Monte Carlo," and that she "has been retained by a group of Americans to write the score for an opera, to be given in New York." Groups of Americans who "retain" composers to write grand operas, should be a great help to our native musical cause.

The band played a Parsifal selection as we entered the Zoological Garden grounds, and a No, No, Nanette potpourri, when we left the place.

Berlin has a Luna Park, and to watch the middle class and middle aged couples at the dancing pavilions doing various and weird home made interpretations of the Charleston and Black Bottom, was to realize vividly what our American jazz and dances have done to formerly staid European communities.

At the current Baden Baden Modern Music Festival, a Lyric Suite, by Alban Berg (composer of the modernistic opera *Wozzek*) met with pronounced success. Favorable, too, was the reception of Hanns Eisler's cantata, and Bela Bartok's piano sonata. Music composed especially for mechanical instruments (piano and organ) and which showed fine mastery of this new technic, was Ernst Toch's Etude (organ) and Hindemith's Suite (piano). Many examples of compositions synchronized with moving pictures, aroused interest. Modernistic stage works, too, had representation, with Toch's *The Princess and the Pea*, Milhaud's tiny opera, *Thé Seduction of Europa*, Kurt Weil's *Mahogany*, a song play, and Hindemith's sketch, *There and Back*.

A monument to Beethoven was dedicated last week, in the Bois de Vincennes, Paris. Admirers of

the composer paraded to the place, and music and speeches enlivened the ceremonies.

Copenhagen is planning an early "festival" performance of Wagner's *Walküre*. The Lübeck (Germany) Orchestra will take part, Seeber van der Floe (of Stuttgart) is to conduct, and among the leading singers are Elia Overgaard, Gerda Henius, Poul Wiedemann, and Johannes Fønss, all Danish. Of foreign vocal talent, there will be Frau Arndt-Ober, of the Berlin Opera (she sang at the Metropolitan, New York, at the beginning of the war) and Herr Plaschke, of the Dresden Opera.

Anna Sagorskaja, a Russian ballad singer, came here recently, and made such a success at her debut concert that she at once gave two more recitals, and packed them to the doors, although the musical season is supposed to be entirely dead in Berlin at present.

Examinations for the Master Classes in Composition, at the State Music School, will take place in October. The teachers are Dr. Georg Schumann, Dr. Hans Pfitzner, and Prof. Arnold Schönberg, certainly a famous trio.

Sixty-two operas were done in Dresden last season, among them Strauss' *Elektra*, and the same composer's *Woman Without a Shadow*.

Eva Plaschke von Osten, celebrated Wagner soprano of the Dresden Opera, retired from the stage recently, after a farewell performance which brought her a demonstrative ovation from the public and her fellow artists. She had been at the Dresden Opera for twenty-five years.

The Leningrad (St. Petersburg) Opera plans performances next season, of Tchaikowsky's *Eugene Onegin*, Meyerbeer's *Huguenots*, Moussorgsky's *Boris Godunoff*, Prokofieff's *The Player*, and Wagner's *Götterdämmerung*.

The piano at which Robert Franz composed many of his songs, was presented not long ago to the Halle University, of that city.

A Berlin music critic, Georg Stolzenberg (of *Die Welt am Montag*) has survived the perils of his calling, and celebrated his seventieth birthday here not long ago.

C. H. Trask, MUSICAL COURIER representative in Berlin, is at his post throughout the summer. He enjoys enviable popularity, and for his part loves Berlin and the life here, particularly the musical activities of the winter, which are rebuilding themselves rapidly since the slump after the war. "However," says Mr. Trask, "what the Berliners would like to see again very much, is the presence of numerous American music students, as in the years before 1914. Every courtesy and hospitality would be ex-

tended to them if they were to return, and Berlin still boasts some first class teachers in spite of the many who have gone to America during recent years."

Caroline V. Kerr, the American art and music scribe, makes her home in Berlin, and is a frequent contributor to American and English journals.

A Berlin paper reports that at the opening of the Bayreuth Festival, in *Tristan and Isolde*, "the ship was fit for a sea voyage." That would make it the first time in Wagnerian history.

D. F. McSweeney, manager of John McCormack, has left Vichy for Paris.

Mr. and Mrs. Michael Bohnen (the Mrs. being née Mary Lewis) have been honeymooning in Baden-Baden, where they took a prize for the best decorated car in the gala automobile parade.

Richard Strauss is at his summer home in Partenkirchen, Bavaria, where he spends most of his time playing Skaat with neighbors. He has declared his intention of composing nothing during his vacation.

Fritz Kreisler, after scoring his accustomed successes in Spain, has been taking the waters at Carlsbad, with Mrs. Kreisler.

Mme. Galski is expected here shortly from America.

Henri Deering, who made a pianistic tour of the United States last winter, believes in summer study, for he has placed himself under the tutelage of Artur Schnabel. Another current pupil of that maestro is Edwin Schneider, accompanist of John McCormack.

Marek Weber, at the Adlon, leads the best hotel orchestra in town. The Adlon service, still supreme on the Continent, continues to fill that establishment with American tourists. Mr. Adlon is a genuine admirer of our land, which he visits frequently.

Late News: The Grenadier Guards Band, of England, is to give a series of concerts in August, at Berlin, Cologne, Hamburg, Frankfurt, and other German cities.

LEONARD LIEBLING.

## DVORAK AND DOLLARS

It is amusing to read in an English magazine that when Dvorák wrote his *New World* symphony he "tried to 'change the leopard's spots' at the request of American dollars." Dvorák did make an attempt to be "American" in his music and failed dismally, but the experiment was one of artistic conviction and not based on pecuniary motives. Dvorák never cared for money as such, the proof lying in the fact that he left America as soon as his contract here expired and never after could be induced to return. He was a naive, childlike personage, a true artist, gentle, retiring and guileless, who felt himself thoroughly unhappy in the prosaic surroundings that he encountered here and because of the utilitarian musical persons with whom he came in contact.

## OPERA IN ENGLISH

Since opera in English appears about to take a new lease of life it behooves us to give it a thought. Theoretically, opera should always be given in the language of the people. That is a theoretical tenet that needs no proof. But theory and practice are two utterly and entirely different things. Theory and practice are often opposed, for the simple reason that theory generally represents a practically unattainable ideal. Those who wish to promote opera in English always presuppose the possibility of giving opera in English that is the equal of opera in any other language. They confuse theory and practice. They do not ask themselves, seriously, whether first rate opera in English is possible. They assume that it is possible. And they get opera in English, and song in English, and oratorio in English all mixed up in one hodge-podge.

To say that first rate opera in English is impossible in any English speaking country would be to risk giving offense to a whole army of singers whose native tongue is English. It would also not be true. Opera in English is possible—opera of the very highest class. Yet, possible though it may be, its organization would be so difficult as to be almost impossible. Stop and think what it means! The managers of the Metropolitan and Chicago opera companies must seek the world over to find voices suitable to their

needs in sufficient number to carry out their extensive repertoires. They do not question the singers' nationalities. They may be American, English, Australian, Scandinavian, Russian, German, French, Italian, Spanish, Greek, South American—anything—it does not matter in the least what they are if only they know their art.

And, with all this world-wide selection, there are scarcely enough artists to supply the demand. In fact, they utterly fail to supply the demand. While they are here they are not in Europe. When the standard of our opera arises, that of Europe falls, and, as conditions are today, the nations of the world take turns in their enjoyment of the art of the same singers. The singers who are in America during our season, go from here to South America, London, Paris, Berlin, Vienna or Milan.

In the face of these facts we propose to ourselves in America to get our entire operatic supply from among artists whose native tongue is English. It might be done, if we could get contracts with most of the leading American and English singers. But, even if it was done, we would still be cutting ourselves off from the enjoyment of the other great voices in the world, and why should we? Is the language of opera so important?

Song in English is quite another matter. There

only one person is involved—the singer. If he is American or English why should he sing to English speaking audiences in German, French or Italian? It is difficult to perceive the philosophy of it. The singer himself will often tell you that songs cannot be translated. So will audiences. But that argument seems to be refuted by the splendidly effective translations of the oratorios—and who ever thinks of singing oratorios in foreign tongues?

What we have to escape from in America is prejudice and impractical enthusiasm. The enthusiasts for opera in English should learn to qualify their demands; those who are prejudiced in favor of foreign tongues (original tongues, they will say) should learn to give the matter cool consideration. We are tempted to lay down the law somewhat as follows:

- (1.) If opera is given with native born artists exclusively, let it be in English;
- (2.) If opera is given with artists selected from the world's supply, let it be in whatever language best suits the artists themselves;
- (3.) Let song recitals be given always in the native language of the singer or in the language of the audience.

### WHAT THE PUBLIC WANTS

The whole thing resolves itself into the simple question: do we go to the opera to hear artists sing or to see them act? The man on the street goes to the opera to hear them sing. Oh, yes he does, however shocking it may seem to the purists and music-drama-ists. Among those purists is Ernest Newman, some time of the New York Evening Post, and with the London Sunday Times before and since his American adventure. Newman blames it all on our poor old New York Metropolitan. "Nothing," says Newman, "used to astonish and amuse me more than the way the singers had of coming as far down as possible to the footlights and addressing their remarks to the audience instead of to the person they are supposed to be acting with."

Newman may really be astonished, as he says he is, though one doubt it, for he must have seen opera in Italy and France and must have observed the same methods as are found—if they are?—at our Metropolitan. He must know, likewise, that this question involves that of music-drama—of opera as a whole—and is by no means settled once and for all forever in the minds of everybody, including the minds of the collective public; for the public has a mind, too, in spite of the obvious assumption on the part of the critics that they, or it, have or has not.

And the public is not "sold" to music drama, nor to music-drama methods. The public wants some acting, but it does not want that acting to interfere with the music; it does not want composers to write only recitative which renders acting easy. The success of Wagner's so-called music dramas is no argument to the contrary. That success is due, not to any of Wagner's foolish and impractical theories, which he was never, himself, foolish enough to live up to, but simply and solely to his marvelous basic dramatic ideas, and his no less marvelous music.

In the Wagner operas, where the magnificences are mostly in the orchestra, there might be some excuse for real acting. But in operas of the other sort, where the voice has the tune and the tune is pretty much the whole thing, too much acting simply spoils the music. One may well ask, how can the most histrionically endowed of artists really act when his remarks are repeated over and over again through five or six or more minutes of aria, duet or ensemble?

As well imagine a concert artist turning this way and that, sometimes with his back to his audience, as to imagine a singer in opera with an aria to sing—or a row of singers in an ensemble—"acting" as per the receipt of the dramatic stage. Yes, some of it is possible. There are moments where real acting is effective even in opera, but they are not the vocally great moments.

What the public wants is to be left in full enjoyment of the singer's voice, and for that it is often necessary for the singer to get down as near the footlights as possible.

### HOLLYWOOD BOWL SALUTATION

A program of the Hollywood Bowl concerts lies before us. It happens to be that of the first week of this season—July 5, 7, 8 and 9. It is a large and elaborate booklet—sixty-four pages of information of all sorts relating to The Bowl and to Southern California. The book begins with a page devoted to the conductors of the season: Alfred Hertz, Bruno Walter, Pietro Cimini, Vladimir Shavitch, Pierre Monteux, Modest Altschuler, Ossip Gabrilowitsch, Adolf Tandler and Eugene Goossens. A remarkable, extraordinary list! Other orchestras have had guest conductors, but where has ever a season of

concerts offered such an array of names as here set forth? All of them are internationally known—except, perhaps, Tandler. Tandler was the last conductor of the old Los Angeles Symphony Orchestra, organized more than thirty years ago by musicians and business men of Los Angeles, among them L. E. Behymer, the manager, and Harley Hamilton, for many years the conductor. It was a good orchestra. It died because it could not face the competition of Clark's millions. Tandler now conducts a Little Symphony.

This page of conductors is followed by a Salutory greeting by John Steven McGroarty, author of the Mission Play, and the Salutation is so exactly expressive of the offerings of The Bowl in summer that it is thought worth while to reprint it here, even at this late date:

"Comes now another summer to our California of the South, and again come the music-makers to the Bowl in the clasp of the Hollywood Hills.

"It is nature's own incomparable auditorium fashioned by God's own hand, its walls of chaparral, its roof a dome of stars bended from the night's blue skies.

"Music—a divine thing—anywhere—becomes almost celestial in this lovely setting. To the melodies of trumpet and flute, the very stars themselves seem to sing, in a place like this. And certainly the human heart and the human soul are more receptive here than they ever could be between man-made walls.

"To the Bowl, this year as in former years, the world's great conductors will journey to lure from magnificent orchestras the best that is in them in their outpourings of the melodies of both the old and new masters. Verily, we shall have music. And, as one might say, it is all ours for a penny.

"Nor does it mean just all this. It means also that we shall grow a great race here, because it shall be a music-loving race. A race that shall make songs and melodies of its own, and thus ascend a ladder reaching to the skies.

"Wherefore, we salute you—music-makers, lovers of music, and, not the least of all, those who have made the Bowl possible and who continue to make it possible.

"*Dum vivimus, vivimus.* While we live, let us live. And the best way to live is to fill our souls with music."

### TOURING OPERAS

The announcements made not long ago that two new companies are to present opera on tour during the coming season must arouse not only interest but also some wonder. The tours of the Metropolitan Opera Company of New York, of the Chicago Civic Opera Company, and of the San Carlo Company, have become classic. Other companies spring up from time to time, live a while, and then vanish. There was the Castle Square Company, the Boston Opera Company, the Bostonians, and a whole series of others. Also the Savage companies which gave performances of Madame Butterfly and of Parsifal with great success—with such success, indeed, that one wonders that the experiment was not repeated. Probably the vehicle was lacking. Madame Butterfly and Parsifal were sensational successes at the time. Curiosity was aroused, and audiences were certain.

Deems Taylor's King's Henchman is just now that sort of a sensational success. Curiosity is aroused, and audiences should be pretty well assured. The company that is to give this work may, no doubt, count upon a period of success. The other new company, known as the New York Grand Opera Company, is to give the standard repertory. That, to be sure, is another matter. There is not much interest in America for opera as such. So far as one is able to judge, the American public must have the appeal of either great voices or some new sensational work to be drawn to opera performances in any very large numbers. "Just plain opera," as somebody has phrased it, is not in much demand here. Why? Well that is a great mystery. The very people who delight in an opera aria or an opera overture or selections from an opera played in vaudeville, in band concert, or by hotel or movie orchestra, stay away when the whole opera is offered from which these selections are taken.

Why is that? It is one grand mystery! It has been suggested that the reason is the "dull spots" that are found in most operas unless one understands the text of the drama. The question might well be asked: are these dull spots any less dull if one understands the text? That is hard to say. The recitatives certainly are not of much interest in the old standard repertory. They serve merely to weld together the concert selections in the piece.

Still, our growth seems to be encouraging. One may be permitted a certain faith in our future, espe-

cially when Taylor—and other Taylors—write operas in our own language about ourselves. No doubt a good deal of the success of Madame Butterfly in the savage production was the English text and the feeling that Pinkerton and Sharpless were "us."

A little more of "us" in opera is certainly needed.

### FLEECING THE DEBUTANTS

An American singing professional writes to the MUSICAL COURIER:

"It is not generally understood and appreciated in America, but it is a fact that when you have finished your voice work in Italy and want to make a debut there, you have to pay for it, and pay high. Italian opera managers think all Americans are millionaires. I know of one young fellow who had purchased his costumes, and the opera manager had agreed to let him make a debut for \$200. The day he was to appear the price was run up on him to \$500. He didn't have the extra \$300 and so he couldn't appear."

What our correspondent seems just to have discovered, the MUSICAL COURIER knew many years ago and told its readers frequently. The custom of paying for debuts is not confined alone to Italy, but finds practice also in other parts of Europe, particularly in France. Americans are selected as the favorite victims, not because the managers think them millionaires, as Mr. Snyder claims, but because they know that the students are not millionaires, and in their anxiety to precipitate themselves into the earning class, will urge their families to make every possible sacrifice for the sake of an early debut. The Italian impresario figures that if it is worth \$300 or \$500 to a student to make a proper first appearance, there seems to be no reason why that \$300 or \$500 should not go into the impresario's pocket. He is able, if you question him, to advance some plausible arguments in support of his position, and probably would say:

"Why should I lend for nothing the prestige of my name and my opera house, and the benefit of my long experience, my knowledge of advertising, and influence with the critics? The student is utterly unknown and as a rule does not draw enough of an audience to pay for the lighting, programs, and house attendants. Why should I suffer a loss in order to gratify a student's vanity, or in order to launch one of them under dignified auspices? I am not a philanthropist, nor a press agent, and I certainly do not run a vocal school. In case the debut is a failure, I stand the chance of being reproached by my patrons and abused by the critics, all of which is bad for my business. On the other hand, if the singer makes a real success, what is the payment of \$300 or \$500 if it has been the means of paying the way to a general public hearing and to long engagements and profitable contracts? A public appearance is a tremendous advertisement for a singer, and we all know that advertising must be paid for. If it is given for nothing, it has no value."

When the impresario's views are considered impartially, they will be found to have a basis of sound common sense from a business point of view. Of course, reference is made here only to the legitimate impresario, and not to the adventurer who runs a fly-by-night Opera in some tiny town solely for the purpose of exploiting debutants, or else acts as the agent or partner of some other man operating such an institution.

Some day an enterprising and honest American, who speaks Italian and understands thoroughly the intricate operatic conditions of the Sunny Peninsula, will establish himself at Milan or Rome as the head of a bureau designed to look out for the interests of American vocal students in Italy, and to guide their footsteps artistically from the time they first touch foot to Italian soil until they are ready to venture forth upon the larger singing career. When such a go-between as the one just mentioned gets ready to set up shop in Italy, the reign of the unscrupulous impresario will be very nearly over.

### HARD TO BEAT

Chaliapin, the great Russian basso, has just written his own epitaph, which reads as follows:

"Here lies the grave of Chaliapin. He lived, he loved, and he did scandalous things. He lied and committed sins unspeakable. He was like the devil who danced in church. At last he found repose. Now, immobile, he lies under this stone, his tomb watered only by the tears of his wife and children. Eternal peace to your remains, Chaliapin, actor, singer, artist and man who sold himself to all.

"Peace."

In addition to being a master of metonymy, as is proven by the first sentence of the scrip, Chaliapin shows himself to be possessed of modesty quite extraordinary in a famous singer. The epitaph, exclusive of the last sentence, would be appropriate to every man in any walk of life—or death.



### LONDON STREET MUSIC

Ofttimes one hears Americans, on returning from trips abroad, make comparisons between the principal European and American cities.

The priceless art treasures and historical ruins of Italy, the magnificent avenues and boulevards of Paris, the stately beauty of London and Berlin, and the delightful quaintness of the smaller towns everywhere, dating back to mediaeval times, are offset, in the opinion of New York tourists, by Fifth Avenue, Riverside Drive, Grant's Tomb, Central Park, the Woolworth Building, and the unquestionable superiority of the bath rooms in our hotels and apartment houses. The conclusion of the traveler on the subject usually is, "New York is good enough for me." The same locally patriotic sentiment is characteristic also of the citizens of other American communities.

But occasionally one meets the imaginative, artistic minded tourist, who is susceptible to the charm of the antique and historical, and who sees more beauty in an ancient church or castle than in a modern skyscraper, and more poetry in a crooked old street winding between dwelling-houses and shops hundreds of years old than in the long, straight thoroughfare flanked by buildings of the most recent and practical design.

This type of traveler thinks that as long as the policy in Europe is to preserve and cherish the relics of bygone days, while we in our progressiveness and striving for practical utility eradicate everything that begins to be old, the cities of Europe must be given the palm for beauty and interest.

Along with the old landmarks that have remained undisturbed, many of the quaint and picturesque customs of European life have survived. One can still see in the streets of the big cities the Punch and Judy show, and the man in the multi-colored suit, with a headgear of bells, playing various instruments to the accompaniment of a bass drum attached to his back and operated by his feet as he dances.

In London the street musician takes his profession quite seriously, and the quality of the music one hears, usually outside a busy public house or at some other spots where the prospect of pecuniary gain is favorable, is at times surprisingly good.

Operatic ensembles and arias are sung by itinerant troupes of excellent singers, who ride from place to place in a horse-drawn truck carrying a piano at which sits the accompanist, who plays his part correctly and from memory. Between songs there are well-played piano solos.

A few years ago a masked violinist created quite a furore among the street audiences by his playing of such pieces as the Wieniawski Polonaises and Mazurkas, the Sarasate arrangement of the Chopin E flat nocturne, and the Brahms Hungarian dances. On one occasion a listener offered him half a sovereign if he would take off his mask, but the player spurned the offer, saying that it would ruin his business.

Mary Hall, who later was "discovered," sent to Sevcik for further study and became one of the best concert violinists of her sex, started her career as an outdoor performer.

Then there are the man who plays on the one stringed cello; the old oboe player, who in his younger days was first oboe at Covent Garden and spent his earnings playing cards and drinking Scotch and soda; the trio consisting of two fiddles and harp, and various other kinds of soloists and ensembles, all of whom perform surprisingly well. Competition in their field is keen, and they realize that they must measure up to the standard to have a chance.

Typical are the al fresco entertainers, musicians, tumblers and magicians who help to while away the long hours for the wearily waiting "queues." These are the lengthy lines of gallery gods waiting in the street to get the best possible seats for successful performances at the theaters. The voluntary contributions from the watchful waiters usually amount to a comfortable sum, and there is a fierce rivalry among the different bands of strolling entertainers to "be there first" for the privilege of passing the hat or tambourine.

Such "queues" obtain also in front of the opera houses and theaters in New York, Chicago and others of our large cities, thereby offering a chance for needy music students to earn a bit of money by performing for the leg-weary throngs. But, in our country of "Verboten," the very first performance of that kind would undoubtedly cause the calling of an extraordinary meeting of the Civic Council or Aldermanic Board who would solemnly pass a formidable municipal ordinance prohibiting such a devastating menace to the ethics, peace and ears of an outraged community.

Fortunately, however, for the London wandering minstrels, the City Fathers of that metropolis do not

seem to hold the view that street performances might endanger the future of the nation.

At Christmas time, when the London streets are rife with shoppers and revellers, the street musicians are especially busy. It is then that groups of children go about, singing the "wakes" (the equivalent of carols) which consist of psalms arranged as part-songs. And right well do these wee choristers perform their musical bit.

By comparison with Italy and Germany, England has always been considered essentially an unmusical country; but the devotion and thoroughness with which the English musician takes his art, even in the case of the roaming troubadours who form the subject of these lines, would seem to refute that accusation.

To be musical is to love music, and to do one's part well, even if one cannot be a Beethoven or a Verdi.

### AMERICAN MUSICAL GROWTH

A letter comes from Joseph Adam, director of the Montana Symphony Orchestra, commending an editorial which appeared in a recent issue of the *MUSICAL COURIER* entitled *A German Monopoly*, and enclosing a little pamphlet written by himself descriptive of *An American Musical Adventure*. The sub-caption of this pamphlet is "a discussion of the assets and liabilities of present day life in America." Mr. Adam in this pamphlet goes very carefully into the entire question of music in America, particularly as it applies to orchestras. The article is entirely too long to outline in a review, as it touches upon everything that concerns music in America. Mr. Adam points out among other things that we have too much unproductive music. By this he means music that is not serious, not artistic, and often played upon instruments that are quite unsuited to the development of good music, which he calls the saxophone, ukulele, banjo and xylophone. He also says that the picture houses train masses of our people to hear music without listening to it, which is no doubt quite true because, when the mind is engrossed in the picture, music is certainly likely to be heard with the ears but not with the mind. That would be an interesting question for psychologists. Mr. Adam also criticises the traveling Chautauqua and lyceum courses, where artists perform on the musical saw, bellringers and instrumentalists of any kind give imitations of this and that. In this connection Mr. Adam quotes an editorial entitled "Home, Ham, Art and Culture," in the January, 1927, issue of the *Montana Woman*, the official organ of the Montana Federation of Women's Clubs: "We have been sending out of this state annually nearly \$200,000, paid for lyceum and other entertainment numbers. Much of this entertainment is mediocre or inferior in character. None of it is superior to much of the talent domiciled here."

Among the remedies which Mr. Adam proposes is, first, education; then support of musical enterprises through civic and state taxation; then the wide and general distribution of orchestras and operas. Mr. Adam proposes (1) periodic professional orchestra concerts even in the remotest and smallest communities; (2) a preponderance of American composers on the programs and of American musicians in the personnel of the orchestra and as soloists; (3) the establishment of "flying conservatories"; (4) the rental of the orchestra to existing choral, oratorio and other

societies for their productions. Mr. Adam has carried out this with his own orchestra to some extent. The orchestra, of which a picture is printed in this pamphlet, appears to have twenty players. In 1926 it played during October and November in twenty-two cities of Montana. Certainly such an enterprise deserves to succeed and would serve as an education in good music wherever it could be heard.

### WHICH IS GREATER?

To the *MUSICAL COURIER*:

May I have your unbiased opinion on the following question: Which is the greater artist, a vocal artist or an instrumental artist? Why? Trusting that this letter will receive your kind consideration.

Very truly yours,  
(Signed) A. S.

The *MUSICAL COURIER* editors have been foolishly proud of the fact that they were learned gentlemen and could answer any question concerning music and musicians that was put to them, but this one has them up a tree, or marooned on a desert isle in the savage reaches of the River of Doubt.

Which is the greater artist, a vocal artist or an instrumental artist? And why? Well, which is? And why? A good many artists, whether vocal or instrumental, think they are. Our correspondent might ask them.

### STRAVINSKY ADOPTS LATIN WORDS

According to reports from Vienna, the State Opera there is shortly to stage an opera by Stravinsky with Latin words. His choice of a text has fallen on Oedipus Rex, a drama frequently given in Paris. Why anyone should voluntarily introduce a foreign language into opera will puzzle most Americans. Stravinsky, of course, has never been faced with the problem all American opera-goers are continually faced with. He has always lived in European countries where opera is given in the language of the people, so he does not know how it feels to sit in a house where a foreign language is being sung. He may, therefore, be excused for wanting to be foreign. It probably appeals to him. He has become more and more eccentric with the passing years and there are those who are convinced that what he does do or does not do is of no consequence whatever anyway. There are those who think Stravinsky is a past number. And, indeed, maybe he is.

### A NEW RECIPE

Recipe for composing certain kinds of modernistic music: Take some music paper and write any kind of notes on it, in several keys. Scramble the mess, and add plenty of fortissimos, a startling title, and sensational publicity. Serve hot to the public and critics, and if they refuse to swallow it, don a martyr's crown of thorns, and wear the expression of being misunderstood and persecuted.

### TO USE MASON & HAMLIN PIANO

Alexander Tansman and Maurice Ravel, who will make tours of the United States next season, will have much of novelty and interest to say to the American public, as composers and as pianists. They have both chosen the Mason & Hamlin piano as the medium for their pianistic messages.

## I SEE THAT

Arnold Volpe will conduct the Philharmonic Orchestra, August 17, 18 and 19, with the Fokine Ballet as the choreographic attraction.

Mischa Levitzki will make his Berlin debut in October. Frederick Haywood has returned from his season with the Eastman School of Music Summer Session.

Josephine Trott was a recent visitor in New York. Vienna Staatsoper has announced novelties by Korngold, Alfano and Stravinsky.

The repertory for the Leningrad State Academy Opera for the coming season contains several novelties.

Large receipts were reported at the three benefit concerts given at the Pincio in Rome when Mascagni conducted. It is rumored that the Paris Opera Comique will visit America next season.

Richard Crooks sailed for Europe, where he will have a special audition before the director of the Hamburg Opera House.

Fred Patton will sing next season with the Brooklyn Philomela.

University of North Carolina Glee Club sailed for Europe after several New York concerts and making recordings for Movietone.

Ralph Leopold recently recorded four transcriptions from Tristan and Isolde.

Gaetano Viviani has been winning laurels in Italy.

James Philip Dunn's musical setting of "We" has been accepted by Van Hoogstraten for performance at the Stadium, August 27.

Scottish Festival, to be held in Banff, will feature some of the finest exponents of Highland Dances.

Tcherepnine's arrangement of Moussorgsky's opera proved extremely valuable as seen at the production at the Stuttgart Opera.

Charles Sanford Skilton's Primeval suite is given at the Stadium.

National Association of Piano Tuners is holding a four days' convention in New York.

Viola Klais is featured in Philadelphia.

Stock presents Otterstrom's American Negro Suite at Stadium concert.

The Kimball Company is to build a giant organ for Minneapolis.

Hollywood Bowl concerts continue to attract huge audiences.

Mozartium in Salzburg gets rare Mozart portrait.

Tenor Pattiera marries a film star.

Antonio Razlog rises from ferry boat painter to singer at \$1,000 per performance.

Stravinsky has written an opera to Latin words.

Cleveland's orchestra concerts have proved a great success.

Columbia Phonograph Company announces a new scholarship.

Lloyd George is to visit America soon.

Hugo Riesenfeld is back from Europe with new films.

Bayreuth sports some new scenery.

Ravinia Opera performances superbly given.

The Musical Courier Melody Puzzles have created wide interest.

Ann Arbor music faculty gives concerts.

Nevada Van der Veer sails for Europe.

George Lieblich inspires Minneapolis critic.

Sara Davison scores in Rigoletto.

Rudolf Siegel, well known German musical director, is insane.



Kaufmann &amp; Fabry Co.

PROF. LEOPOLD AUER'S CLASS AT THE CHICAGO MUSICAL COLLEGE, SUMMER, 1927

### Cleveland Orchestra Summer Concerts a Success

CLEVELAND, OHIO.—This city definitely takes its place beside its ten sister cities which have seen the wisdom of keeping their symphony organizations intact during the summer months to contribute to the happiness of all classes by free, open-air concerts. The success of the Cleveland Orchestra's first season of summer concerts in the two largest parks of the city, Gordon and Edgewater, guarantees the city's position in the future. Summer concerts have come to stay. "Vox populi" is the determining factor, and the voice has been loud enough to reach the politicians whose ears, even if a little deaf when the matter of appropriations are broached, are ever at the listening post when the plaudits of the multitudes betoken the promise of gilt-edged returns on appropriations.

Cleveland's first summer concert season was a municipal experiment, so frankly admits City Manager W. R. Hopkins, who has at heart the cultural development of the city, and who is responsible for radical progress in the direction of greater opportunity for enjoyment of the arts by the masses. "We hoped and believed that these concerts would be enjoyed by a sufficient number of people to justify their continuance, but their success has surpassed our fondest hopes," City Manager Hopkins says. "The great audiences which have enjoyed these concerts in the parks, the still greater audiences which have listened to them over the radio, and many evidences of increasing enjoyment of them, all go to prove that Cleveland wants the finest in music."

The City Manager was desirous in one of the vast audiences last week, sitting among the throngs, unattended, and apparently desiring to listen as a citizen rather than an official, a difficult thing for the head of a municipality of a million souls to do. He was hailed to the platform, where he expressed his gratification, and assured the applauding crowd that Cleveland summer orchestra concerts were past

the experimental stage. "Next year, I hope I can promise you seven or eight weeks of park concerts, and possibly a third shell from which they will be given," Mr. Hopkins told them.

The season this year lasted five weeks, the orchestra playing every night except Mondays, and giving four Wednesday afternoon concerts for children, to which the youngsters in Cleveland orphanages were especially invited guests. Thirty-five concerts were scheduled, and only one cancelled because of rain. The average attendance was 6,500, and often the throngs numbered ten or twelve thousand. A splendid record!

Concerts were conducted by Rudolph Ringwall, young assistant to Nikolai Sokoloff, conductor of the Cleveland Orchestra, and a member of the first violin section during the symphony season. Ringwall has a winning personality and has added hundreds of warm friends to the orchestra's roster with the summer programs. He is to have charge of the popular concerts when the regular season begins in October, the Cleveland Orchestra management has announced.

The "municipal experiment" cost \$17,500 in salaries for orchestra, and \$20,000 for the two wood and concrete shells—less, all told, than any other summer concert series in the United States.

### New Works by Cadman

Charles Wakefield Cadman is vacationing at Estes Park, Col., where he will remain until the early part of August. On August 9 numbers from his Hollywood Suite will be played at the Hollywood Bowl concerts, under the direction of Eugene Goossens.

An operetta, *The Ghost of Lollipop Bay*, is now on the press of Mr. Cadman's publisher, and will be performed by one of the Los Angeles high schools in the fall. The Mississippi River has furnished the composer with an idea for a cantata, written for high school voices. It is said to relate a romantic and historic story of the river, and it is aptly called *The Father of The Waters*.

Prior to the great flutter of flights which began in mid-May, Mr. Cadman wrote what he has called *A Song of the Air*. Its recent publication might indicate that Mr. Cadman, too, had felt the flutter, but the truth is that he anticipated it. His song was written for concert use, and is constructed in modern fashion.

### Cleveland Institute Notes

CLEVELAND, OHIO.—At the Cleveland Institute of Music a six weeks' series of unusual concerts that gave the city its summer musical season have come to a close. A recital series presented by such distinguished faculty members as Beryl Rubinstein, William Simmons, Josef Fuchs and Victor de Gomez, covered the history of literature for piano, voice, violin and cello from very early to contemporary composers. The last programs given by these artists featured such modern composers as Debussy, Strauss, Franck, Scriabin, Stravinsky, Severac, Rimsky-Korsakoff, Rachmaninoff, Bridge, Lohr and La Forge.

### Crooks and Detroit

It is evident that Richard Crooks has not only "made good" in Detroit, Mich., as a result of his several appear-

ances in that city as soloist with the Detroit Symphony Orchestra during the past few years, but that he has "created a demand," for three separate and distinct organizations in Detroit have engaged the artist for the coming season. On November 16 next the tenor will appear in recital, under the auspices of the Philharmonic-Central Concert Company. The Detroit Athletic Club has engaged the services of the artist for a concert to be given on January 14, and for April 5 and 7 Mr. Crooks has been re-engaged as soloist with the Detroit Symphony Orchestra to sing Bach's *St. Matthew Passion*.

### Kimball to Build Great Organ for Minneapolis

The City of Minneapolis, Minn., has awarded to the W. W. Kimball Company of Chicago a contract for the building of a new organ for the Municipal Auditorium.

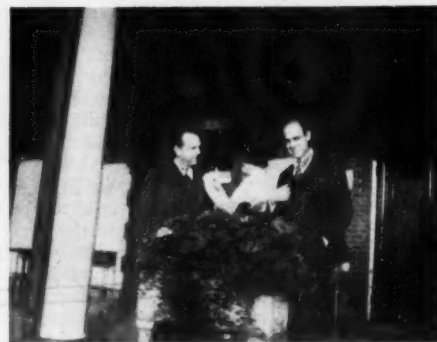
The instrument, which is designed to be one of the largest of its kind in the world, is to have five manuals, with a stopknob console of the English type. Supplementary to this there is to be a four manual unitconsole, controlling a number of the stops and percussions of the main organ, and having certain stops found in theater organs, including traps and drums. These will render the instrument available for theatrical performances. The percussion features will include sleighbells, birds, fire gong and automobile horn. Twenty stops of the main organ will be used as units in the tonal scheme of the theater organ. There will be many other novel and valuable features, which will make the instrument one of the most complete and valuable of its kind.

The award of the Minneapolis contract follows a campaign conducted for several months in that city for the purpose of raising the funds needed to build an organ of such magnitude. The policy of small but general contributions, which was at first adopted, netted a considerable part of the \$100,000 required, and the committee is now securing larger donations to complete the fund.



LEISURE MOMENTS

are few for William Simmons (left) and Beryl Rubinstein (right), who head the voice and piano departments respectively at the Cleveland Institute of Music Summer School, where they are engaged in teaching and concert duties.



CLEVELAND INSTITUTE HEADS.

Mrs. Franklyn B. Sanders, director of the Cleveland Institute of Music, is snapped with two of the distinguished members of the Summer School faculty—William Simmons, head of the voice department, and Beryl Rubinstein, director of piano.

# ALMA PETERSON

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Chicago Grand Opera Company,  
Cincinnati Grand Opera Company,  
Philadelphia Civic Opera.





#### JAZZ SIR, THAT'S MY BABY!

Willem Mengelberg (the energetic bugler) and Ernest Schelling (the dashing trombonist) seem to be collaborating on a new series of concerts at Mr. Schelling's home in Switzerland. The first public performance is not yet announced!



#### DORSEY WHITTINGTON,

pianist and teacher, with his wife, en route to England, where Mr. Whittington will appear in concert. From England the Whittingtons go to Vienna, where they will remain for the winter.



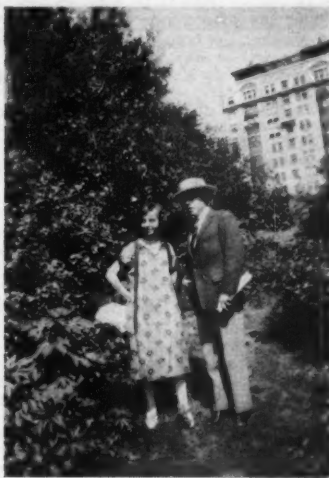
#### FRANCES HALL,

pianist and teacher, who is conducting a six weeks' course in Erie, Pa., from July 5 to August 16. The class consists of private lessons, one or two interpretive recitals by Miss Hall, two concert lessons in which the pupils play and are constructively criticized, and two lectures. Next season Miss Hall will appear in joint recital with Rudolph Gruen, also a pianist, under the management of Harry and Arthur Culbertson.



#### RUTH SHAFFNER

on board the Berengaria bound for Europe. She will visit Paris, attend festivals in Germany, and spend a large portion of her European holiday in Berlin, singing and studying. Miss Shaffner plans to return to New York the middle of September.



#### GIL VALERIANO,

Spanish tenor photographed with his accompanist, Alice Vaiden, who has accompanied him frequently on tour. Both artists have received excellent criticisms from reviewers wherever they have appeared. One noteworthy feature of Miss Vaiden's work is that she always plays her accompaniments without notes.



#### ALFRED MIROVITCH,

pianist, with his wife and Mr. and Mrs. Henri Lucht, on the Lucht coffee plantation in Java, which is 3,500 feet above sea level. Mr. Mirovitch (who is standing second from the left) recently returned from a tour of the Orient and is making his sixth visit to Java. He is enroute to South Africa and will not return to America until early in 1928. Mr. Lucht, also a pianist, has been an ardent reader of the MUSICAL COURIER for years, and keeps himself informed as to everything that is going on in the world of music, although he has not been away from Java for twenty years and has lived on this plantation during that period.



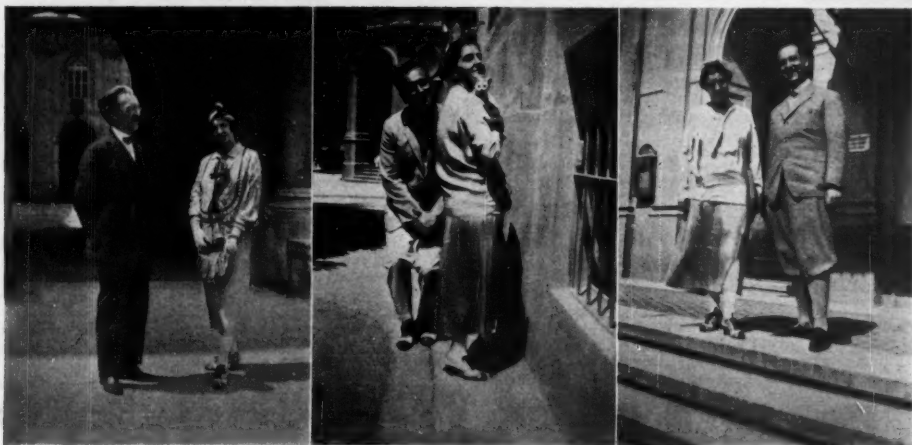
#### WILLIAM THORNER,

eminent vocal teacher of New York, strolling with his family, which he refers to as "Us," at Karlsbad. During Mr. Thorner's stay at the resort, both Frieda Hempel and Julia Culp have been working with him. The Thorner family will move on to St. Moritz shortly, and September will find them again in New York.



#### STILL IN HARNESS.

While many artists are summering these days, Mme. Rethberg is fulfilling her third season with the Ravinia Opera Company. She is shown in the accompanying picture keeping her car in condition at her home in Hubbard Woods, North Shore, Chicago. Swimming in Lake Michigan, horseback riding and hiking are among her forms of recreation between appearances at the opera, where she is exceedingly popular.



#### GANNA WALSKA AT SALZBURG.

Snapshots of the singer taken recently during rehearsal intermissions at Salzburg, where she sang the title role in Massenet's Manon. (1) With Walter Straram; (2) with the baritone, Holbling, and (3) with the tenor, Fellner.

## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Hugh McAmis, municipal organist, played the final recital of the season before an enthusiastic audience of nearly four thousand, which demonstrated its approval of this splendid musician by continued applause after each number. An address by the Right Reverend William T. Capers, Bishop of the Diocese of West Texas, preceded the program, in which he spoke of the genius of the artist. The sixty-eight recitals of the season have been thoroughly enjoyed by the layman as well as the musician, and stand out prominently in a season which has been crowded with many fine recitals, and other musical attractions.

Mrs. Eugene Staffel presented Merry Brendel, age twelve, in a piano recital recently, assisted by Gifford Edwards, violin pupil of Ernst Thomas. This talented young pianist has been a winner in two piano contests conducted by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, and is also an officer in the Junior Department of the same organization.

Marie Watkins, pianist, was presented in recital by John M. Steinfeldt, founder and president of the San Antonio College of Music.

Mary Stuart Edwards presented fifteen of her voice pupils in an interesting recital, assisted by Merry Brendel, piano pupil of Mrs. Eugene Staffel, and Gifford Edwards, violin pupil of Ernst Thomas. Mrs. Eugene Staffel was at the piano.

Members of the piano class of Lottie Kiddle were heard in a pleasing recital recently.

Stella Huffmeyer Seymour's piano class gave a program, assisted by Edna Mae Looney, reader, pupil of Mrs. G. D. Robbins.

The San Antonio College of Music held the graduating concert recently, at which time certificates were presented to Allene Ashenhurst of New Braunfels, Nola Blackaller of Pearsall, Minnie Briscoe of Devine, Tex., and Dorothy Borchers and Jessie Garcia of this city. Diplomas were presented to Grace Bowker, Marguerite Scholz and Marie Watkins of this city.

The Y. M. C. A. male choir of thirty voices, Clarence Magee, director, offered an interesting program assisted by Georgia English, soprano.

Don Felice, conductor of the Palace Theater Orchestra, has resigned to accept an engagement in the East. The many fine numbers played under his direction will be greatly missed by the theatre-going public. He always maintained a very high standard of music in the theater.

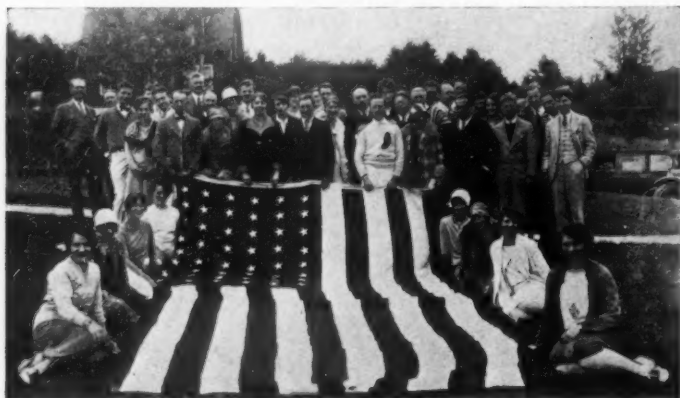
A splendid new Moller organ was recently installed in the First Presbyterian Church—the gift of Mrs. W. K. Ewing; Frederick King is organist. For the special dedication program, the quartet of the church (Betty Longaker Wilson, soprano; Mrs. Roy Lowe, contralto; W. E. Turner, tenor and Howell James, baritone) was assisted by Lois Farnsworth-Kirkpatrick, soprano, and Alexander Johnston, baritone. Preceding the evening service Mr. King played numbers by Rogers, Schubert, Dykes-Lemaire, Faulkes, and Kroeger.

David Griffin's voice classes gave an open air recital in the garden of the home of Mrs. G. P. Gill. At the close of the program Mr. Griffin sang three enjoyable numbers.

Frederick King presented his advanced pupils in an interesting piano recital recently. S. W.

## Seagle Colony Notes

The National Cavaliers—John Seagle, Leo O'Rourke, Bob Stevens and Darrell Woodyard—have just signed an



CELEBRATING JULY 4 AT THE OSCAR SEAGLE COLONY AT SCHROON LAKE, N. Y.

In the center may be seen Mr. Seagle, M. Pillois and Pauline Gold, assistant director of the colony.

attractive contract with the Victor Company. Their records will be on sale within the next few weeks. In the meantime, they are broadcasting for the Cities Service Corporation and sang at Roxy's Theater for a week starting on July 30.

On August 6, members of the Colony gave a unique musicale, consisting of scenes and excerpts from the following operas: Market Scene, Martha, with Frances Johnson, Mrs. Clifford Tenney, Arthur Farnsworths and Leonard Stokes; Hansel and Gretel, with Winifred Griffin and Lillian Pfau; Werther, with Misses Pauline Altman and Winifred Griffin; Fra Diavolo, with Lillian Emerson, Frank Hart, Ernest Rolston, Leonard Stokes; The Mikado, with Winifred Griffin, Ellen Jane Froman, Barbara Farnsworths and chorus of girls. This performance was given in the out-door theater at the Colony at five o'clock in the afternoon. Invitations

were sent out to various friends in Lake George, Lake Placid, Glens Falls, and other nearby places.

The beautiful weather has brought a large crowd to recent Vespers. The service was unusually beautiful, Mr. Seagle singing two solos, Help Me to Pray and Jesus Savior, Pilot Me.

Among recent arrivals at the Colony are Ruby Stahl, a prominent teacher in Washington, D. C., and Margaret Barrell, of Buffalo, N. Y. Mrs. Barrell is one of the best known teachers and singers in Buffalo and for some years past has spent her summers at Schroon Lake. Anne Froman and her daughter, Ellen-Jane, arrived last week from Columbia, Mo., where Mrs. Froman is head of the voice department of Christian College; also Homer Hammon-tree, Evangelistic singer, who in January will sail on a round-the-world cruise.

## George Liebling Inspires Minneapolis Critic

George Liebling, in addition to conducting a master class at the MacPhail School in Minneapolis, gave a piano recital there on June 28, which not only delighted a large audience, but also brought about this tribute in the Morning Tribune:

"George Liebling gave one of his inimitable piano recitals at the MacPhail auditorium. The hot weather did not have any effect on his temperamental ebb and flow, for he played with remarkable brilliance compositions like the Mendelssohn Rondo Capriccioso, and he found the Chopin Ballade in A flat very much to his liking. This composition, as performed by Mr. Liebling, quite dissipated the idea that Chopin was a sickly sentimentalist. There was much quiet beauty in this conception, but there were also tributes of vigor that many fine pianists altogether miss.

"Perhaps the most notable composition on the program was Schumann's Fantasy. Here there were plenty of opportunities to slip from the sheer nobility of this music into moods approximating austerity, but when that is done the soul of the music perishes. Not for a single instant did Mr. Liebling permit his hearers to forget its intellectuality and spirituality, and it may be considered one of the finest performances heard, at least, on a par with that of the Beethoven Moonlight Sonata, which was conceived in a spirit of great beauty for the opening movement, wherein dwelt the hush and charm of a perfect moonlight night, and then proceeds to picture a scene in which sprites and elves seem to have a technical outburst that found this part, concluding with a fine artist at his best."

## Goldsand and Craig for Paterson, N. J.

On February 7 next Robert Goldsand, young Viennese pianist, who during the past season scored a great success at his debut recital in New York and again at a second recital and as soloist with the New York Symphony Orchestra, will appear in joint recital with Mary Craig, soprano, in Paterson, N. J., under the auspices of the Paterson State Normal School. Other artists under the management of Haensel & Jones appearing on the concert course in Paterson during the coming season will be Richard Crooks, tenor, Mildred Dilling, harpist, and Francis Macmillen, violinist.

ANSWER TO LAST WEEK'S MELODY PUZZLE:  
"A SOIREE"

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## Lester Alden Secured by Chicago Musical College

The Chicago Musical College has secured Lester Alden to head its Dramatic Arts Department.

Mr. Alden's stage career began with Mrs. Minnie Madern Fiske in Mary Magdalene. Then he appeared one season with Henry Miller. Later seasons were filled with Effie Ellsler and Marguerite Witcherly. Subsequently, several years were spent as director and actor in stock and vaudeville with Russel Janney and with Maude Hauneford. Mr. Alden also toured the New England States with the Beethoven Quartet as dramatic reader. It was then that he was called by the Players Club of Chicago as Dramatic Art director and producer, in which capacity he served for fifteen years, during which time he brought to production



LESTER ALDEN

over 100 plays of the modern school. Many of the students adopted the stage as their career with success, and others became leaders on the public platform.

Mr. Alden ranks as one of the most authoritative directors of the day, and it is this which has made of him a figure of national renown as instructor in the arts of the theater. In 1925 he returned to his profession, appearing with Bertha Kalich in Suderman's Magda, and other plays.

Lester Alden will begin his duties at the Chicago Musical College in September.

## Jacchia Off for Italy

Agide Jacchia, director of the Boston Conservatory of Music, sailed recently for Italy to spend the summer with his family and aged mother, at his villa in Viserba. He will return in September, accompanied by his wife, Ester Ferrabini, opera soprano and instructor in the vocal department of the Conservatory, and his daughter, Elsa, who has been studying the past winter at the Collegio Reale delle Fanciulle, in Milan.

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NUMBER 6

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## CINCINNATI ZOO OPERA

CINCINNATI, OHIO.—There have been many fine performances at the Zoo Opera since Isaac Van Grove was called to be its music director but none has been marked by such rollicking good fun plus excellence in singing as the production of Fra Diavolo in the fifth week of this season. The title role gave Julian Oliver, a newcomer to this company, a splendid opportunity to win the hearts of his audience, for he was a fascinating Fra Diavolo with the flashing eyes and the ravishing good looks of the Spaniard, and his fine lyric tenor captured his audience. Herbert Gould proved himself versatile beyond the expectations of the many who know him as a May Festival soloist and a singer of regal operatic roles. As Lord Rochburgh, the travelling English gentleman, he injected into his singing a subtle humor brought out by a very British pronunciation of the Italian, a make-up that was unmistakable, and every action, even the slightest, adding to his characterization. He kept the audience in a continual chuckle of delight. Lady Pamela was sung in a convincing manner by Constance Eberhart, whose pleasing appearance, spirited acting and beautiful contralto endowed this role with the essentials of the haughty but foolish Englishwoman travelling abroad. The role of Zerlina presented to Cincinnati a newcomer whom it welcomes with much pleasure, Stella Norelli. Albert Mahler made a handsome Captain Lorenzo and Charles Hathaway, the old tavern keeper, Matteo. Having given due mention to each of the principals it is our pleasant duty to chronicle the fact that the honors of the three performances of Fra Diavolo were captured by a local singer of whom Cincinnati is indeed proud—Fenton C. Pugh. In a fearful make-up and costume he sang and acted Beppo with such convincing comedy and excellence of voice that he literally "stopped the show" upon several occasions. Together with Natale Cervi as Giacomo, he furnished the contrast to the other fun-makers. Even Mr. Van Grove enjoyed himself in this rollicking comedy so full of lovely melodies, and led his orchestra through the overture in so delightful a manner that enthusiastic applause followed.

Tannhauser, ever a favorite with Cincinnati audiences, drew large crowds on the alternate evenings to hear Fred Patton sing the immortal Song of the Evening Star with his exquisite artistry and gorgeous voice. Patton is so satisfying in everything he does that his arrival to sing in two Wagnerian operas, Tannhauser and Lohengrin, has kept many music lovers in Cincinnati and neighboring cities home from possible vacations during these two weeks, while others hurried home to hear him. Alma Peterson is superb in the Wagnerian roles, with her statuesque and blonde beauty and her voice of the acme of perfection. Herbert Gould as the Landgrave, Forrest Lamont as the minstrel, and Marta Wittkowska as Venus repeated their triumph of last season when they took the audiences by storm with their magnificent interpretation of these roles, but this year they seem to surpass even the highest expectations. Added to these were Albert Mahler, Charles Hathaway, Natale Cervi, Fenton C. Pugh, participants in the song fest, and Lydia Dozier, another local singer who is steadily forging into the lime light with her lovely coloratura voice and ease of manner on the stage. M. D.

## New Leopold-Tristan Transcriptions

Ralph Leopold, noted for his concert performances of his own transcriptions of Wagner's music, and for his Duo-Art recordings of these same transcriptions, recently completed the recording of four transcriptions from Tristan and Isolde. These records have just been issued by the Aeolian Company for the Duo-Art Reproducing Piano. They embody a number of excerpts from the music drama which are never given, even in orchestral concerts. Mr. Leopold has always brought in the voice parts when they have important phrases, as he did in his transcriptions of excerpts from the Nibelungen Ring, and his transcriptions include more orchestra parts than are ever found in the regular piano arrangements. Mr. Leopold goes deeply into the matter and gives as much of the score as it is possible to give with clarity on the piano.

The first transcription, which is devoted to excerpts from the first act, contains a portion of the Prelude, part of the opening scene, Kurvenal's song, Isolde's narration, Brangaene's reply, and the Finale. What one generally hears in orchestra concerts is the Prelude and Liebestod—that is to say, the beginning and the end of the opera, with all of the beautiful music that lies between omitted.

Mr. Leopold's second recorded Tristan transcription consists of the introduction to Act II, that wonderful introduction that is one of the most inspired pieces of all of Wagner's writings—the music from the opening scene between Isolde and Brangaene, the episode of the hunting horns, and the music which leads to Isolde's extinguishing of the torch. This is the first half of the second act, the half which prepares so dramatically for the entrance of Tristan and the love scene with its tragic ending.

In his third transcription Mr. Leopold takes up this love scene. He has arranged the duet sung by Tristan and Isolde as they sit on the bench in the garden, and the warning of Brangaene from the tower, she, Isolde's faithful servant, knowing that dawn is approaching and that the hunters will be returning.

Mr. Leopold's fourth transcription is devoted to the third act. It includes portions of the prelude, excerpts from the scene between Kurvenal and Tristan, Tristan's vision and the Liebestod.

Much of this music is now recorded for the first time, and Wagner lovers—who is not a Wagner lover?—will be grateful to Mr. Leopold and the Aeolian Company for placing at their disposal this greatest of great music.

## Beatrice MacCue Active in Paris

Beatrice MacCue, contralto, has been very active in Europe since her arrival there in the spring. She is at present coaching French songs with Camille Decreus, who is at the conservatory at Fontainebleau, and she has been appointed chairman of music for the American Legion convention to be held in Paris in September. Another field of activity followed by Miss MacCue is that of the Women's Overseas Service League, and she has organized a Paris unit of this national organization. Miss MacCue made several successful concert appearances upon her arrival in Europe.

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## NORTH CAROLINA GLEE CLUB SAILS FOR FOREIGN CONQUESTS

Thirty Stalwart Young Collegians Have Won Renown in This Country—Negro Spirituals and Work Songs Their Specialty

The accompanying picture shows the members of the glee club of the University of North Carolina on the deck of the S. S. New Amsterdam which left for Europe on July 30. With them are the pianist of the organization and its conductor, Paul John Weaver, musical director of the University, and editor of the Journal of the Music Supervisors of the United States.

This fine body of young singers has been acclaimed wherever it has been heard, being specially praised for its renditions of negro spirituals and work songs. The old English madrigals, religious choral works and Russian folk songs also feature the programs, on which the familiar humdrum glee club ditties have no place. All the music sung is specially arranged by Mr. Weaver, which fact adds greatly to its effectiveness.

On July 27 the club broadcasted over WEA and all its associated stations, and the next day was spent in recording negro songs at the Fox-Case Movietone Studio. This novel combination of sound and moving picture will be released by the Fox Film Co. in the near future.

On the afternoon of July 29 the singers were the sponsoring guests at the International Polo Matches held at the Westchester Biltmore Country Club, and in the evening they sang for the Orienta Beach Club of Mamaroneck. The organization has sung negro spirituals and work songs at Hampton University and Tuskegee Institute, and last year it was selected from all the glee clubs of the country to sing before the Association of Music Supervisors of the United States.

Besides extensive broadcasting in the British Isles, foreign engagements will include appearances at the American Club, Piccadilly, London; Queen Alexandra Memorial Hospital; Festival at Stratford-on-Avon for the benefit of the reclamation of the famous theater there; a number of churches in Paris. In London there will be a concert at Westminster Abbey under the patronage of the crown. The European tour is under the auspices of the U. S. Department of State; in England and France the club will be officially



UNIVERSITY OF NORTH CAROLINA GLEE CLUB, PAUL JOHN WEAVER, MUSICAL DIRECTOR

received by Ambassadors Houghton and Herrick respectively.

The club expects to return to America about the first week in September. During next season, as heretofore, tours through the South and East will be undertaken. The business manager is Ernest Young, one of the singers; the recent appearances in and about New York were arranged by Mr. Coghill, Eastern general manager of the John Church Company.

### Bilotti Scores Success in Europe

Anton Bilotti has met with much success in his appearances in Europe this summer. Recently he appeared in Carlsbad as soloist with orchestra (Robert Manzer, conductor), playing the Beethoven C minor concerto, op. 37, and a group of pieces which included La Fille aux Cheveux

de Lin by Debussy; Marche Grotesque, Sinding; Eglogue, Liszt; Nocturne, op. 9, No. 2, and Ballade, op. 23, Chopin, and Puck danse, a composition by himself. Later the same program was repeated in Marienbad. Mr. Bilotti has been engaged to play in Prague and in Vienna with orchestra this winter.

### Music in the Tri-Cities

Rudolph Reuter, lecturer-pianist, who has been giving a series of lectures in the Tri-Cities this past winter, closed a successful year with a modern French program. His beautiful playing and intensely interesting lectures were so greatly enjoyed that he was prevailed upon to return for next season. The Tri-Cities have had in concert such artists as Paderewski, Elly Ney, Charles Hackett and Marion Talley.

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## ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

**Fort Smith, Ark.**—The musical season just closed has included a number of interesting programs both by local and out-of-town artists. The Fort Smith Civic Concert Club presented Raoul Vidas, violinist, assisted by Leith Stevens, pianist, in recital; a program by Gay MacClaren, dramatic artist; and, as the final offering, a concert by Merle Alcock, contralto, assisted by Pearl Roemer. The Concert Club has already made arrangements for four concerts for the coming season, according to Clarence Burg, president.

Frank Mannheimer, pianist, pleased a large audience in his appearance at the High School Auditorium.

The orchestra of the College of the Ozarks appeared in a concert at the Central Presbyterian Church.

Another recital by two of the younger artists of Fort Smith was that given by Irene Du Bois, vocalist, and Margaret Montague, reader, both of whom have endeared themselves to their audiences by their pleasing personalities as well as their ability.

Olga Tidwell, instructor of music at Belle Grove School and vocal pupil of Lola Gibson Deaton, gave a program at Echols Memorial Church. Clarence Burg, pianist, and Gladys Krone, violinist, assisted.

Mrs. H. H. Smith, mezzo soprano, assisted by Wilma Stone, pianist, appeared in recital at the First Methodist Episcopal Church, South, under the auspices of Groups Five and Six of St. John's Episcopal Church. Mrs. Smith has been president of the Fort Smith Musical coterie for two years, and district president of the Arkansas Federation of Music Clubs, and attended the last biennial meeting of the National Federation of Music Clubs in Chicago. Miss Stone is a member of the faculty of the Southwestern Studios of Musical Art.

Students of Peabody School presented an operetta at the High School Auditorium.

Mrs. Erben Madden directed the children's operetta sponsored by the Church of the Immaculate Conception.

A cantata was presented by grammar grades of St. Anne's Academy at Catholic Hall.

An unusually large number of excellent pupils' recitals have been given by pupils of the various music schools, studios, and private teachers this season.

Mrs. Irvin M. Sternberg was recently elected president of the Fort Smith Musical Coterie.

Clarence Burg has opened his Summer School of Music in the Ozark Colony at Sulphur Springs, Arkansas.

F. K. F.

**Harrisburg, Pa.**—Harrisburg's May Music Festival, one of the outstanding musical events each year in Central Pennsylvania, will be placed on a permanent basis by the Harrisburg Music Association. To this end the Music Association decided to open a campaign for endowing the festival. The drive will be opened in the near future. The Harrisburg Music Association, which was formed this year at the conclusion of the May Music Festival, elected the following officers: President, Stuart J. Dewey; vice-president, J. Horace McFarland; secretary, Charles R. Beckley; treasurer, Warwick M. Oglesby. These officers, with Claude Rosenberry and John Fox Weiss, form the board of directors of the new organization. The association, in addition to fostering the May Music Festival, plans a number of other musical projects. One of the chief projects is the formation of a symphony orchestra for Harrisburg, and it is hoped that this can be started this year. Ward-Stephens, director of the May Music Festival Chorus for the past two years, has been re-elected its director. He is now in Europe and is looking for soloists who will be brought to Harrisburg for the May Festival. The chorus which he will direct next season will number 250 voices.

Two major events will be added to Harrisburg's musical program next fall and winter by the Wednesday Club, one of the city's foremost musical organizations. The first, according to an announcement by the club, will be a presentation of The Beggar's Opera on October 19. This will be the first time The Beggar's Opera has been sung in this city. The second will be a concert by Gitta Gradova, pianist, January 19, 1928. In addition to these affairs, the Wednesday Club will conduct its annual series of concerts by its members. These concerts are high lights in Harrisburg's musical life.

Two operas—Sweethearts, by Victor Herbert, and The Bohemian Girl, by Balfe—are favorites for production next season by the Harrisburg Civic Opera Association. The members of the association vote each year on the opera they will present and this year's vote favored these two.

The final decision on which will be sung by the association will be made later. The first rehearsal will begin in September and the opera will be presented to the public sometime after Thanksgiving Day. Forty members attended the association meeting this week.

C. J. F.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Norwich, N. Y.**—Our annual week of Chautauqua had some interesting musical features, most notable of which was Royal Dadmun's song recital. The well known baritone gave an artistic program, his Russian songs, including The Flea, and his Negro Spirituals, making definite effect. Emilie Rose Knox was assisting violinist, and Blanche Barbot, was accompanist.

Herbert's comic opera, The Fortune Teller, brought seventeen participants, Sara Blair and Vernon Nica singing and acting well, with Edward Orchard, Dan Marble and Nace Bonville as the three comedians. Lively action and many local gags made the show enjoyable, though the ladies' "orchestra" of four pieces under Henriette Fraser was too weak.

Charles Ross Taggart, old country fiddler, is quite a genius, not so much in his fiddling as in ventriloquism, his dry jokes and excellent piano playing. Droll humor permeated all he did, but the monotonous jigs, always in G or D, grew tiresome; it is music for infantile minds, the right thing in the wrong place. For country dancing, barn-dances, square dances, etc., it is fine.

The Liberty Belles play wind instruments; their appearance charmed the audience more than the thin music they



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evoked. Edward Avis gave a Bird Song recital, imitating our various well known birds perfectly; he also uses the violin cleverly. Anne Campbell and Mabel Walker Willbrandt proved very interesting, the former as home-made poet, the latter in her exposition of crime prosecution. For the first time, a Kimball grand piano was used, and the musical numbers were featured on announcement cards.

The course is assured for 1928, some seventy-five guarantors continuing. Cool weather was a welcome change this year!

**Providence, R. I.**—The Melophonic Club, of which Arthur Hyde is conductor, gave a creditable performance of Il Trovatore in concert form in Elks Auditorium before a large audience. A small orchestra gave excellent support and the chorus was well balanced and sang with spirit, the Anvil Chorus being especially well rendered. The soloists were all capable and sang with musicianly understanding. Especially noticeable was the dramatic rendition of Ruth Nichols Phillips as Azucena and Annie Mason Travers and Hazel Heix Hyde, who sang the role of Leonora. John Valiquette and James Conway were splendid in the part of Manrico and Joseph Smith and Edward Connor were equally pleasing as Count Luna. The orchestra was adequate and Mr. Hyde conducted with authority and good taste.

The second festival concert was given at the Benedict Memorial in Roger Williams Park, there being 30,000 listeners who came from all over Rhode Island, Massachusetts and Connecticut. Besides the festival chorus, under the leadership of John B. Archer, Goldman's Band assisted. One of the numbers played by the band, On the Hunt, was dedicated to Senator Stephen O. Metcalf, who has done so much financially to give these concerts to Providence music lovers. The soloists were Olive Marshall, who sang an aria from Verdi's Don Carlos, also a group of songs with band accompaniment, and Del Staigers, cornetist, whose solo was so well received that he was forced to give several encores.

G. F. H.

## Josephine Trott Visits New York Enroute to Europe

An interesting visitor to the MUSICAL COURIER offices last week was Josephine Trott, Denver violin instructor and correspondent for the MUSICAL COURIER, who visited the metropolis for a few days before sailing for Europe last Saturday. Miss Trott intends to spend a month in Paris; then she will visit Germany, and later Florence, in which city she is to remain during the winter. In Paris she will visit another representative of the MUSICAL COURIER, Clarence Lucas, and his family, whose children she has taught.

Miss Trott has recently had published three volumes in the Schirmer Scholastic Series, called the Melodious Series for Violin. In discussing these she said: "My specialty is work with very small children. I take them when they are five years old or younger and work with them until they are able to graduate from the junior class. I have a boy pupil only six years old who can play a program an hour and a half in length. I have written my Melodious Series for the instruction of the beginner and the young student, on which subject I find there have been really few books written, and have introduced one or two innovations in methods of violin teaching, which I think make the initial step in taking up the study of the violin much simpler for the little tot. Where most books begin with the teaching of keys, I have the pupil learn his positions first, irrespective of the key. I have also put in a few lessons in minor before the pupil is very far along, as well as a bit of syncopation.

"I find that the public schools are taking up rather extensively the teaching of music on instruments, especially in California. I heartily recommend this movement, and believe that it will do much to bring to light genius that might otherwise have gone unnoticed, or to foster a talent that could not afford to be developed."

Miss Trott was enthusiastic over Denver as a "marvellous" musical field, though its possibilities are just now beginning to be realized. She said that at the present time there are few violin teachers there. While Miss Trott is abroad her classes will be taken over by Riccarda Forrest, a nineteen-year-old Italian girl whom Miss Trott adopted some years ago and whom she has educated. Miss Forrest now has classes of her own and teaches in some of the best schools of music in Denver.

## Frederick H. Haywood Opens Studio

Frederick H. Haywood has returned to his New York studios, having completed his season at the Eastman School of Music Summer Session. Though Mr. Haywood had planned to vacation during the remainder of the summer, he has had so many applications from students who wish to study under his direction during the summer that he has changed his plans, and will teach and vacation at the same time. Several students at the various university summer schools are taking advantage of their being in New York to resume their studies in the Universal Song Course, which Mr. Haywood originated, and which has been successfully introduced into many civic schools. Advance courses in this method of pedagogy are carried on through the medium of private lessons with Mr. Haywood, and advanced instruction in the use of the material at hand.

Mr. Haywood will resume his activities in Rochester at the Eastman School on October 1, where he will conduct classes two days each week. The remainder of his time will be spent at the New York studio in Steinway Hall, where he will give private instruction.

## Nevada Van der Veer Sails for Europe

Nevada Van der Veer, American contralto, sailed for Europe on the S. S. Hamburg on August 3. She will go directly to Berlin, where she will coach in German repertory. During the last week of September she will appear in recital in Berlin at the Beethoven Saal, and from there will go to Paris to spend a short time before sailing from Cherbourg on October 8. The past season has been a busy one for Mme. Van der Veer and terminated with a re-engagement at the Cincinnati biennial festival under the direction of Frank van der Stucken. The artist's next season will open with a recital under the auspices of the Fine Arts Club of Americus, Ga., on October 26.

## American Tenor to Sing at Berlin State Opera

Richard Crooks, American tenor, has just sailed for Europe to fill important operatic and concert engagements in Germany and elsewhere. He will make his first appearance at the Berlin State Opera House as Lohengrin, following which he will sing the leading roles in Faust and La Tosca.

## Levitzi for Berlin

Mischa Levitzki, pianist will make his Berlin debut on October 14. He has not appeared in the German capital since his student days before the war.

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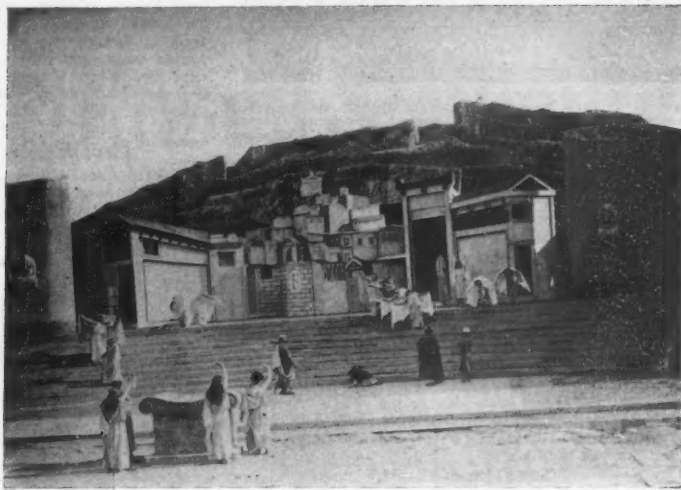
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## THE CLASSIC FESTIVAL AT SYRACUSE, ITALY



(Left) The Dance of the Satyrs, from Euripides' *Cyklops*. (Right) The Greek Theater, with scenic setting for the festival performance of Aristophanes' *The Clouds*.

SYRACUSE (ITALY).—The annual Classic Festival in the Greek Theater of Syracuse this season has again been one of the significant artistic events of the year. Again a large number of prominent visitors rallied from all parts of Italy to witness one of the most interesting and unique performances to be seen in our time. The huge open-air theater, situated amid the beautiful landscape of Sicily, was crowded for this annual revival of classic Greek dance; an exhibition of classic ideals rejuvenated by means of an appropriate element of modern inspiration and resources. The out-

standing numbers of this year's repertory were Euripides' *Medea* and *The Cyklops*, *The Clouds* of Aristophanes and *Hunting Satyrs* of Sophocles. The choreographic portion of the performances rested, as previously, in the hands of Valerie Kratina, who commanded the superior instrument of her Dance Group from the Hellerau School from Luxembourg-Vienna. The work of these artists created so deep an impression that a special performance had to be interpolated, by command of the King of Italy. The program of this court performance was filled solely by the Hellerau dan-

cers; the scene was the marvelously beautiful *Latonia dei cappucini*—a wonderful open-air playhouse amid orange, lemon and fig trees—and the audience consisted of the Royal family, their attendants, and the military and civil authorities. Responding to the Syracuse incentive, the town of Ostia, near Rome, has announced a similar festival of classic art in the Roman Theater, and has engaged the Hellerau dancers to take a prominent part in this festival.

M. P.

## GOTHAM GOSSIP

## KLIBANSKY PUPILS SUCCESSFUL

Lottice Howell, from the Klibansky studio, appeared in the Shubert production, *My Maryland*, at the Garden Pier Theater in Atlantic City on July 15. The Daily Press wrote as follows about her performance: "Lottice Howell very pretty and finely poised young woman, played the part of Barbara Frietchie. Her full clear soprano voice she used unsparingly and gave great delight in the dramatic interpretation of her role as well."

Anne Elliott, another young Klibansky artist, recently gave a recital in Walla Walla Wash., and received the following comment from the Walla Walla Union: "Although Miss Elliott was going through the ordeal of giving a concert before home people after several year's absence, she fulfilled her friends' happiest anticipations by presenting a finished and delightful program which displayed a rich, even voice of unusually lovely quality. Her work was met with a storm of sincere applause."

## CAROLINE LOWE TO TEACH IN CLEVELAND AND LIMA

Caroline Lowe, New York vocal teacher, is spending a month in the beautiful islands of Stoney Lake, Canada, where she has caught some of the largest muskellunge brought into the resort. She will go to Cleveland and Lima, Ohio, this month, and teach a number of pupils who are awaiting the opportunity to resume their lessons with her. Miss Lowe will return to New York, September 1.

## De Kresz's Joint Recitals

Geza de Kresz, Hungarian violinist, will appear frequently next season in sonata recitals with Norah Drewett de Kresz, English pianist. These recitals were a regular feature of the concert season in Berlin during their four years' residence there, but have necessarily been sacrificed to some extent while Mr. de Kresz's energies were mainly taken up with the establishment of the Hart House String Quartet, now so well known to the American public.

Norah Drewett de Kresz is engaged for recitals in the Maritime Provinces early in November. Geza de Kresz and Norah Drewett de Kresz are giving two New York recitals in the Guild Theater before Christmas.

## Josephine Lucchese Successful in Denmark

Josephine Lucchese is meeting with much success in her European tour, and after her recent appearances in Copenhagen, newspapers and magazines there devoted much space to her achievements. Several Danish publications contained pictures of "The American Nightingale" upon their cover pages. The admiration of the critics is shown in

the excellent reviews which have come from them. The Copenhagen Politiken contains the following comment: "Lucchese, that wonderfully beautiful combination of fairy and kitten with the charms and claws of both! This delightful coloratura soprano was really wonderful to hear

north. To the eye also she appeared absolutely wonderful." In the Dagens Nyheder and National Tidende a reviewer writes: "Lucchese is an exquisite Rosina with a very magnetic personality. She sang for those who really understand and appreciate bel canto and it was a real great joy to hear her sing—in the way she did—the famous Mozart aria, not only for the beauty of the singing, but also for the grace and plasticity of the cantatrice."

Mme. Lucchese goes to Holland in August, where she will tour in concert during the month; she will also return to that country in November and December for opera appearances. The remainder of the winter will be spent in southern Europe.

## Sara Davison in Rigoletto

At Starlight Park, on August 4, Verdi's *Rigoletto* was the operatic attraction. A record crowd attended, as the occasion was the first operatic appearance of Sara Davison as Gilda. The work of the young artist gave evidence of a voice expertly trained and of sweet quality. It is a treat to hear a vocal equipment such as Miss Davison's for aside from the fact that it is capable of lyric and fioratura work, her singing is backed by intelligence and judgment and a personality that has charm and poise. Naturally the criterion of Italian opera is the aria, so that one can immediately state without seeming to rush the praises of the singer that her *Caro Nome* was an example of purity of tone, of clean cut staccato and delightful sonority. The young singer was graciously received and had the support of G. Maero as *Rigoletto*, Salvatore Sciarretti as the Duke, Martha Melis as *Maddalena*, and E. Palazzi as *Sparafucile*.



JOSEPHINE LUCCHESE

and to behold. It is her good fortune that she will depart immediately—otherwise! She was such a bewitching Rosina that the opera could not but end with an elopement. If Count Almaviva had not done it, there would certainly have been plenty of gentlemen in the audience who would have done it." The Social Demokraten states that "Josephine Lucchese possesses the voice of a great artist, one of those voices that we, in Denmark, only know through the records. She is a foster sister to Tetrazzini, and her fioritura, trills and warblings are such as to awaken to great enthusiasm even the most phlegmatic public of the

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### WHEN WAS SHE BORN?

T. C. N.—As to the year in which Calve was born, authorities do not agree. 1863, 1865 and even 1866 are all mentioned as the date of her birth. 1863 is given in the American Dictionary of Musicians. The 1866 date is the one adopted by English authorities.

#### WHICH IS THE FAVORITE?

G. H.—It is difficult to give an opinion as to which is the most popular of the many music festivals given in Europe during the summer season. There is a large attendance at Salzburg, also at Bayreuth, while almost all of the festivals attract crowds of visiting Americans and other tourists. Quite a large number of Americans go over purposely for the festivals and travel from one to the other. American festivals are well attended, as you know, and these annual events have been an important factor in increasing the desire for the best music.

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#### FREE OPERA IN NEW YORK

S. D.—Yes, New York is having a season of free opera this summer, the performances being held every Thursday evening at Starlight Stadium.

#### Cara Verson in London

Cara Verson, American pianist, who left Chicago contemplating a summer in the Hartz Mountains, did not find that region nearly as attractive as she had hoped. She only stayed there a short time and then went to England where she is ideally located. She has taken a studio flat in Regents Park just across the road from Primrose Hill Park and within a stone's throw of lovely Regents Park. There

she can practice almost as though she were out-of-doors, for the keyboard of her piano is as near as possible to the long French windows opening into her balcony. She has her breakfast, the weather permitting on this balcony and feels as though she were in the tree-tops. Miss Verson spends week-ends in long walks in the country. As she expresses it in a letter to the MUSICAL COURIER, "all in all it is an ideal way to combine work on next season's programs and play."

#### Crooks Sails for European Dates

Richard Crooks, tenor, sailed for Europe on the S. S. Hamburg, August 3. He will go directly to Hamburg, where he will sing a special audition for Leopold "Sachse," director of the Hamburg Opera House. From there he will proceed to Berlin, where he has been engaged to make his



RICHARD CROOKS

operatic debut under the baton of Bruno Walter, director of the Städtische Oper in Berlin, and well known to New York audiences from his appearances as guest conductor of the New York Symphony Orchestra. Mr. Crooks' debut performance in September will be in the title role of Wagner's Lohengrin. Other operatic appearances will be in the name role of Gounod's Faust and that of Cavaradossi in La Tosca by Puccini. In addition to his appearances in opera Mr. Crooks will appear in recital in Berlin at the Beethoven Saal on October 1. Additional concert engagements will take the tenor to leading cities of Germany and France. He has been invited by the Opera Comique of Paris to appear next month in La Tosca with Rosa Raisa of the Chicago Opera. Crooks will sail from Cherbourg on the S. S. Hamburg on October 8 to resume his concert activities in this country with a New York recital at Carnegie Hall on October 23.

#### Marie Van Gelder Gives Musicale

Marie Van Gelder recently gave a summer pupils' musicale in the ballroom of the Hotel Majestic, New York, in honor of Mrs. Johanna Arnold, pianist and coach, who lately returned from Europe to conduct a summer class here. Mrs. Arnold played compositions from Rachmaninoff, Chopin, MacDowell and Chaminade. Pupils of Miss Van Gelder taking part in the concert were Mrs. Leslie Eadie, Mrs. Christine Blade, Mrs. Estelle Gleissner, Elsa Danilo, and Jhordas Longaire.

#### George Knisely at Sammis-MacDermid Summer Musicales

George Knisely, baritone, gave the third recital of the summer series in Sibyl Sammis-MacDermid's studio on Riverside Drive, New York City, July 25, before about one hundred guests. The high point in his offerings was the

Strauss group in which he displayed not only fine vocalization with the light and shade each song demanded but also serious musicianship and a mood for interpretation that were noteworthy. Mr. Knisely negotiated the brilliant Hamlet Drinking Song in true operatic style and again he showed his vocal resources and a good mezza voce in the Coleridge-Taylor number, closing with LaForge's fast moving Song of the Open with a brilliant high A. There was insistent demand for many extra numbers and Effie Doe was the capable accompanist.

Mr. Knisely left immediately for Detroit where he is a busy member of the musical colony there.

#### Lester Donahue in Los Angeles

Lester Donahue, pianist, is spending the summer with his mother in Los Angeles, and although he arrived in the West quite late, he will probably play at the Hollywood Bowl, under Hertz, sometime this month.

The following are excerpts from an interesting interview with the pianist, written by Isabel Morse Jones in the Los Angeles Times of July 17:

"Lester Donahue, absent for five years on a fruitful quest for tone, has returned to spend the summer in Los Angeles. Through the invention of John Hays Hammond, Jr., 'Wizard of the Wireless,' he has demonstrated new extensions of tone for the piano and made himself famous in the world of music.

"He has given his time exclusively of late to work with the new Hammond piano which, by a mechanism of shutters guided by an extra pedal, enables the performer to influence the piano tone after the note is struck. It is an improvement that all artists have sought for.

"After a year in the Hammond home in Gloucester, Mass., where Mr. Donahue aided the inventor in experiments and development and perfected his own technic with the new mechanism, the piano was given its first hearing under auspicious circumstances with the Philadelphia Symphony under the baton of Leopold Stokowski. It was such an interesting success that the pianist was invited to go on tour with the orchestra and thus the piano was introduced in every large Eastern city of note.

"Further improvements and refinement of detail suggested themselves after this tour and Mr. Donahue again retired from public performance, going to Italy with Mr. Hammond to spend many months.

"It is our intention to play the new piano in every large European center the coming winter," Mr. Donahue said upon his arrival home the other day. "While we were at Gloucester, Stokowski, Hofmann, Koussevitzky, Stravinsky and other peers of the music realm, came up to hear the piano. They were all immensely interested and Hofmann wrote about it later.

"He said, 'Musicians will see that the device is subtle, and essentially pianistic. It is a new system of increasing the resonance of the instrument and varying this resonant quality by a system of pivoted reflectors. Finally, although the change of color of the piano is useful in connection with the violins, the main value of the pedal, when played with an orchestra, lies in increased sostenuto.'

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